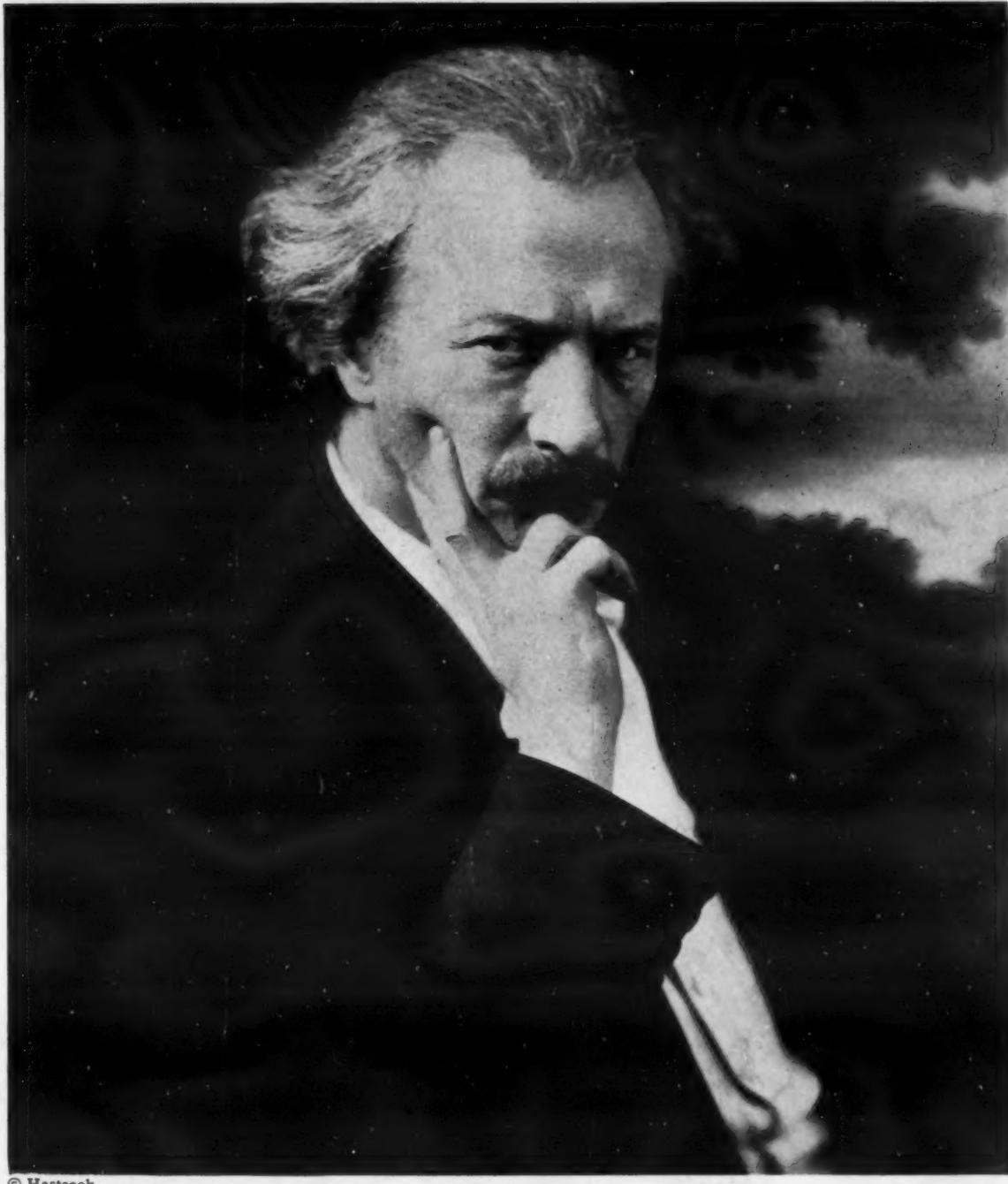


MUSICAL AMERICA

MARCH 10, 1932



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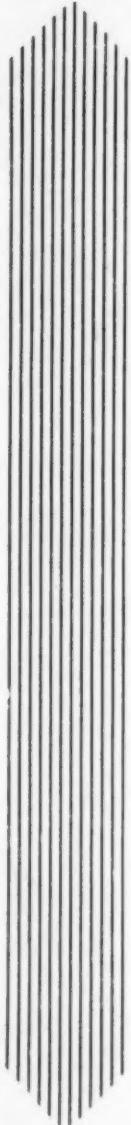
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THREE
DOLLARS
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YEAR

TWENTY
CENTS
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COPY

PRESS
COMMENTS
ON
APPEARANCES
WITH
N. Y. PHILHARMONIC
ST. LOUIS SYMPHONY
CLEVELAND ORCHESTRA



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N. Y. Times.

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N. Y. Sun.

ITS RECEPTION BY THE AUDIENCE AMOUNTED TO A TRIUMPH.

N. Y. Post.

ONE OF THE RARE PERFORMANCES THAT MAKE MUSICAL HISTORY.

Brooklyn Eagle.

BEAUTY OF TONE, FERVOR AND DIGNITY OF LINE WERE UNFORGETTABLE.

N. Y. Herald Tribune.

HER PLAYING PLACES HER IN THE VERY FRONT RANK OF KEYBOARD ARTISTS.

Standard Union.

OUTSTANDING AMONG THE FEMININE PIANISTS OF THE MOMENT.

Cleveland News.

A MIRACLE OF DEEPLY FELT AND EXQUISITE BEAUTY.

Cleveland Press.

FINE DYNAMIC DISTINCTIONS AND DISCERNING ALLOCATION OF ACCENTS.

St. Louis Post Dispatch.

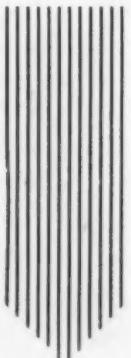
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THE ARTIST PAR EXCELLENCE.

Boston Christian Science Monitor.

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MUSICAL AMERICA

Edited by A. WALTER KRAMER

Founded in 1898 by JOHN C. FREUND

MARCH 10, 1932

REORGANIZATION PLANNED FOR OPERA AT METROPOLITAN

Membership Corporation, to Be Called "Metropolitan Opera Association," Will Supersede Old Company and Give Productions under New Contracts—Performances Will Be Assured for Next Season under New Auspices—More Democratic Organization Sought, by Which Members of Corporation Need Not Be Stockholders—Present Personnel Will Be Retained

A NEW organization to present opera at the Metropolitan will be formed in the next few weeks, to consist of a membership corporation which will be known as the Metropolitan Opera Association, according to reports current in New York last week. The present Metropolitan Opera Company, which was formed under the stock corporation laws, will probably suspend operations at the end of this season. Performances will, however, be assured next season under the new association.

The chief purpose of the new reorganization would be to simplify the operation of the company, according to Alfred F. Seligsberg, of the legal firm of Wise & Seligsberg, counsel to the present Metropolitan Opera management. Mr. Seligsberg on March 3 stated that there was a strong likelihood that the new association would retain the same board of directors, executives and operatic personnel.

It would, however, be necessary under the new plan, for all agencies active in the giving of opera, including singers, orchestral players, stage hands and other members of the personnel, as well as the real estate holding corporation which owns the building, to come to an agreement with the new association on financial and other matters. The new group, it was said, could either take over the contracts of the old company or insist on new contracts. There is a strong probability that the new company could in various ways reduce the operating expenses of opera presentation.

Plan for Wider Control

The organization of the new association under the membership corporation law of New York State would probably mean the democratization of the governing powers of the opera company. Under this form of organization, it is not necessary to buy stock to become a member. Any one may be invited to become a member and may

(Continued on page 30)

Music Loses Two Picturesque Figures



Willott, Berlin



Eugen d'Albert, Composer, Pianist and Conductor of World Repute, and (Right) William J. Guard, Widely Known as Press Representative of the Metropolitan Opera House for 22 Years. Both Passed Away on March 3, the Former in Riga, the Latter in New York. See Pages 11 and 41

Bloch's "Helvetia" Has Premiere in Concert by Chicago Symphony

CHICAGO, March 5.—Two important novelties marked the fortnight's concerts of the Chicago Symphony Orchestra. Ernest Bloch's "Helvetia" received its first performance, and the first Chicago hearing of John Alden Carpenter's "Song of Faith" took place. With Harold Bauer as piano soloist, Mr. Stock conducted the following program on Feb. 18 and 19:

Overture, "Flying Dutchman".....Wagner	
"Helvetia," Symphonic Fresco for orchestra	Bloch
(First Performance)	
Concerto No. 3, for piano, flute, violin and string orchestra, D Major.....Bach	Mr. Bauer
Concerto in A Minor, Op. 54....Schumann	Mr. Bauer

Bloch's "Helvetia" was one of five compositions which divided the \$25,000 prize offered by the RCA-Victor Company in 1929. It was not published until 1931. The piece is patterned after the composer's widely acclaimed epic rhapsody "America," which won MUSICAL AMERICA'S \$3,000 symphonic prize in 1928. Bloch's fatherland evidently inspired him less than the country of his adoption, for "Helvetia" lacks the emotional appeal of "America." Native melodies are employed or suggested and Alpine horn calls are utilized to add color. The material is assembled with skill and the work is masterfully orchestrated. The orchestra's performance was brilliant.

Mr. Bauer, with the splendid assist-

ance of E. Liegl's flute, Mischa Mischakoff's violin, and the orchestra's strings, played the Bach concerto delightfully, and evoked enthusiastic applause. The pianist's playing of the Schumann concerto exemplified the romantic attitude to perfection.

Carpenter Ode Performed

Carpenter's "Song of Faith" received its local premiere at the Tuesday concert of Feb. 23, at which Gregor Piatigorsky appeared as 'cello soloist. The Chicago A Capella Choir, led by Noble Cain, made its first appearance at these concerts. Mr. Stock conducted the following program:

"The Home Road".....Carpenter	
"Song of Faith".....Carpenter	
(First Performance in Chicago)	
Concerto in A Minor.....Saint-Saëns	
Mr. Piatigorsky	
Motet for Double Choir, A Capella, "Sing to the Lord".....Bach	
The Chicago A Capella Choir, Noble Cain, Conductor	
Songs for A Capella Choir:	
"A June Moonrise".....DeLamarter	
"I Sat Down Under His Shadow".....Bairstow	
"Fire, Fire My Heart".....Morley	
"Wake, Awake".....Nicolai-Christiansen	
The Chicago A Capella Choir	
"Schelomo," Hebrew Rhapsody for 'Cello and Orchestra.....Bloch	
Mr. Piatigorsky	

Mr. Carpenter's "Song of Faith" was commissioned by the United States George Washington Bicentennial Commission for performance in the nation. (Continued on page 30)

NEW FINANCIAL BASIS SOUGHT FOR CHICAGO SYMPHONY

Orchestra Will Disband at End of Present Season, According to Statement Issued by Charles H. Hamill, President—Hope Is Entertained That Agreement May Be Reached with Musical Union to Enable Concerts to Continue

CHICAGO, March 5.—A new footing on which the Chicago Symphony may continue its existence next winter is being sought, following a statement by Charles H. Hamill, president of the Orchestral Association on March 1, that the orchestra would be disbanded at the close of this season, after forty-one years of notable activity. Financial conditions compelled this action.

Despite the finality of Mr. Hamill's statement, it is generally felt that if the union will agree to a new wage scale there is reason to believe that the orchestra may continue next season. It is recalled that once before, some half-dozen or more years ago, the management of the orchestra reached an impasse in a wage dispute with the musical union. For a time it seemed as if the concerts would be abandoned, and the management did not renew the contracts of the players until late in the summer.

The loss on operations for the present season will be in excess of \$82,000, more than twice the loss suffered last year. Last season's deficit was met by the accumulated income of the endowment funds, and it is hoped that the present deficit can be met in the same manner. But, according to Mr. Hamill's announcement, all such accumulations of income available for such purposes will have been exhausted after the present season.

Costs Fifty Per Cent Higher

In Mr. Hamill's statement the only reference to the cause of the losses was mention of the fact that during the past ten years the annual pay roll of the orchestra has increased almost fifty per cent, going up from \$180,705 to \$268,822. With the present existing agreement with the Chicago Federation of Musicians, he said that the only al-

(Continued on page 30)

JOHN PHILIP SOUSA DIES

As MUSICAL AMERICA went to press, word was received of the sudden death in Reading, Pa., of the world famous bandmaster and composer of popular marches, John Philip Sousa. He was seventy-seven years old. One of his recent activities was an appearance before a Congressional committee dealing with the copyright question, an account of which will be found on page 29.

SUPERVISORS OF NATION TO HOLD SILVER ANNIVERSARY MEETING

5,000 School Heads to Discuss Music Problems in Cleveland

By MAX T. KRONE

CLEVELAND, March 5.—The program recently announced by President Russell V. Morgan for the Silver Anniversary Meeting of the Supervisors National Conference, to be held in this city from April 3 to 8, is arresting in many respects.

Perhaps the most significant of these is the large number of nationally and internationally known names of the musical world that are on the program. That the outstanding leaders in school music would be represented in the sessions devoted to the improvement of music in American schools has always been a matter of course at such meetings. That outstanding men in the field of music outside the public schools should find in the groups of high school boys and girls they will conduct at this conference, or in the audiences they will address, a challenge to their musicianship, speaks highly for the strides that school music has taken since the inception of the Music Supervisors National Conference twenty-five years ago.

Another very significant omen is the news that there will be a meeting, during the week of the conference, of American composers under the chairmanship of Arthur Shepherd to study the possibilities of high school choral and instrumental groups as a medium for the expression of their creative efforts.

Concert by Cleveland Orchestra

The week's program will open on Sunday, April 3, with special musical services in the Cleveland churches and the Art Museum, and a complimentary concert to members of the conference by the Cleveland Orchestra under Nikolai Sokoloff in Severance Hall.

On Monday morning a concert will be given by the Cleveland All-High School Orchestra, under J. Leon Roddick, supervisor of high school orchestras in Cleveland, with Mr. Sokoloff as guest conductor. President Morgan, directing supervisor of music in the Cleveland schools, will officially open the conference. A Junior High School Festival Chorus of 3000 Cleveland children will sing.

Monday afternoon will be devoted to sectional meetings at which the problems of the high school chorus and glee club, elementary school music activities, piano class teaching, music education by radio, the high school band, and teacher training will be discussed.

A band festival will be given on Monday night in the Public Auditorium with A. A. Harding, University of Illinois, Harry F. Clarke, supervisor of bands in the Cleveland schools, and Arthur L. Williams of Oberlin Conservatory in charge. Taylor Branson, conductor of the U. S. Marine Band and Edwin Franko Goldman of New York will be guest conductors of the Ohio All-State Band. The Carleton College Symphony Band, Northfield, Minnesota, James R. Gillette, director, will also perform.

Tuesday will bring a gala session for those who are chorally minded. The whole morning will be devoted to problems of choral conducting and technique

with talks and demonstrations by Dr. F. Melius Christiansen, conductor of the St. Olaf Choir; Gustav Holst, noted English composer, and at present guest lecturer on composition at Harvard University; Eugene Goossens, composer and conductor of the Cincinnati Symphony Orchestra, and Dr. Hollis Dann, of New York University. Short programs will be given by the A Cappella Choir of Oberlin College, under Olaf Christiansen, and the Glenville High School (Cleveland) Choral Club, Griffith J. Jones, conductor.

Tuesday afternoon will be opened with sectional meetings devoted to the problems of college and university music, the a cappella choir, elementary school choirs, instrumental class teaching, the teaching of theory in the secondary schools, and Dalcroze Eurythmics.

The climax of the Tuesday musical program will be the concert of the National High School Orchestra of 300 young musicians under Dr. V. L. F. Rebmann, White Plains, N. Y., with Eugene Goossens as guest conductor. Tuesday night will be given over to an informal dinner and play night, in which the 5000 music supervisors and teachers will forget their serious labors.

Contest and Pageant Planned

On Wednesday morning John Erskine, president of the Juilliard School of Music, New York, will address the conference, and the National High School Chorus of 500 young singers will make its debut under the baton of Dean Charles M. Dennis, College of the Pacific, with Dr. F. Melius Christiansen as guest conductor. John Finley Williamson, conductor of the Westminster Choir, will lead the Supervisors' Chorus.

An Elementary School Festival Chorus of 3000 children from Cleveland schools will open the Wednesday afternoon program, followed by a music discrimination contest which has been sponsored by the music appreciation committee of the conference with the cooperation of the National Broadcasting Company. The Men's Glee Club of Ohio State University will sing and Ernest Fowles, lecturer and critic of London will speak.

Wednesday night will be given over to a pageant of American Music in the Community, showing our early American music, native resources, gifts from other nations, and the present opportunities.

International Program Scheduled

Thursday morning will assume an international aspect with talks by Gustav Holst, London; Ernest McMillan, principal of the Toronto Conservatory of Music; and Peter W. Dykema, Teachers College, Columbia University. Dr. Hollis Dann will lead the Supervisors' Chorus in a session on choral technique.

On Thursday afternoon, at sectional meetings, there will be discussed the problems of rural school music, the orchestra, Catholic school music, high school voice classes, small vocal and instrumental ensembles, and music in the community. Formal banquets of the six sectional conferences that con-



MILLER
Russell V. Morgan, President of the Supervisors National Conference, Which Will Hold Its Twenty-Fifth Meeting in Cleveland, April 3 to 8

stitute the National Conference will close the Thursday program.

Friday morning will be devoted to an educational symposium in which the theme "Education through Music" will be developed by Dr. Thomas Briggs, Teachers College, Columbia University; Dr. Ben G. Graham, superintendent of the Pittsburgh schools; Frances L. Bacon, principal, Evanston, Ill. Township High School; Dr. Howard Hanson, director, Eastman School of Music, and Osbourne McConathy, Glen Ridge, N. J. Dr. Beryl Rubinstein and Arthur Loesser of the Cleveland Institute of Music will play a recital of music for two pianos.

Jubilee Concert Arranged

The Chicago A Cappella Choir,

Nobel Cain, conductor, will open the Friday afternoon session. Addresses by Dr. James Mursell, Lawrence College, Appleton, Wis., and Mrs. Elmer James Ottaway, president, National Federation of Music Clubs; and music by the Cleveland Woodwind Ensemble of the Cleveland Orchestra will complete the afternoon's session.

The conference reaches its climax with the Jubilee concert of the National High School Chorus and Orchestra Friday night. The chorus will be led by Dean Charles M. Dennis and Dr. F. Melius Christiansen, the orchestra by Dr. V. L. F. Rebmann and Rudolph Ringwall, assistant conductor of the Cleveland Orchestra. Percy Grainger will coach the piano group for this concert, and play the solo piano part in his "Spoon River."

Although the conference ends officially Friday night, many supervisors will undoubtedly avail themselves of the opportunity of visiting the demonstrations of the Cleveland Saturday Morning Instrumental School, and to hear the performance of Pierné's "The Children's Crusade" by the Cleveland Orchestra and Chorus under Nikolai Sokoloff and Griffith J. Jones. The treble voice choruses of this work will be sung by a special chorus of pupils of the Cleveland junior high schools.

The Music Supervisors National Conference since its founding in Keokuk, Iowa, twenty-five years ago, has grown to national proportions with a membership of 5000 school music teachers and supervisors. It maintains permanent headquarters at 64 E. Van Buren Street, Chicago, with a full-time executive secretary.

The National Conference is made up of six sectional conferences which hold separate meetings on alternate years with the National Conference.

TOSCANINI NOT TO RETURN THIS YEAR

Beecham's Stay Extended to Seven Weeks with Philharmonic

The directors of the New York Philharmonic-Symphony have announced that Arturo Toscanini, on the advice of his physicians, will not resume his post as conductor of the orchestra this spring. Sir Thomas Beecham, who arrived on the Europa on Feb. 25 to officiate as guest conductor for the fortnight from Feb. 29 through March 13, has accepted an invitation to conduct the concerts for the remainder of the season, with the exception of the week beginning March 14.

During that week, as previously announced, Ottorino Respighi, noted composer, will conduct the orchestra as guest. He will lead the world-premiere of his "Maria Egiziaca," an opera in concert form, in a special program for the benefit of the orchestra's pension fund on Wednesday evening, March 16, as well as at the regular subscription concerts of Thursday evening and Friday afternoon, March 17 and 18. Mr. Respighi's last appearance, on March 20 at the Brooklyn Academy of Music, will be in a concert of his orchestral works.

Sir Thomas will preside over the orchestra for seven weeks in all, his

last concert being scheduled for Sunday afternoon, April 24, at Carnegie Hall.

Maestro Toscanini is now undergoing a cure for his right arm near Siena, Italy. He is suffering from an inflammation of the bursa, a small sac attached to a tendon in his right shoulder, which can only be relieved by a long rest. Later in the spring he plans to go to Capri. It is expected that he will return to the Philharmonic-Symphony again next year and that he will open the ninety-first season of the orchestra.

Bruno Walter, who sailed for Europe on the Hamburg on March 2, will return next season to conduct the New York Philharmonic-Symphony again for a term which has not yet been definitely determined, but which is expected to be of the same or of greater length than his stay this winter.

Mr. Walter is scheduled to lead the Berlin Philharmonic in three concerts on March 14, 15 and 16, and to resume his series with the Leipzig Gewandhaus Orchestra on March 17. Late in April and early in May he will conduct the British Broadcasting Corporation's orchestra in London, and the Orchestre Symphonique in Paris in a festival of German and Austrian music, and will also appear in Brussels. In June and July he will take a vacation in Switzerland, and will conduct in the Salzburg festival in August.

OPERA BY RICHARD HAGEMAN HAILED IN FREIBURG PREMIERE

"Tragedy in Arezzo," by American Composer, Has Striking Success

By DR. RUDOLF SONNER

HEIBURG, Feb. 25.—The world-premiere of the opera "Tragedy in Arezzo" ("Caponsacchi") by the American composer, Richard Hageman, given in the Municipal Theatre here on Feb. 18, was a festive occasion, both in its social and its musical aspects. The broadcasting of the prologue and the first act by a special telephone line from the stage to London, and thence by means of short wave to seventy-six American stations, gave the premiere an especial impressiveness.

The opera is derived from "Caponsacchi," which the American playwright, Arthur Goodrich, based upon Browning's dramatic poem, "The Ring and the Book." In this work Mr. Hageman found the long-sought material for a libretto. After two years' work, the composition of the opera was completed.

As the dramatic material of the opera is well known from its use on the speaking stage, the plot need not be outlined in detail. The drama takes place in Rome, about the year 1698, in the judgment hall of the Papal palace. The opera opens and closes with the scene of the trial of the noble, Guido Franceschini of Arezzo, who alleges that his murder of his wife Pompilia was done in vengeance for her infidelity with the monk Caponsacchi, and that he slew her parents, Pietro and Violanta, out of self-defense. The Pope himself, concealed behind a curtain, listens as the evidence is presented.

The three acts of the opera retell the events which led up to the tragedy. The base cruelty of Guido, from whom Caponsacchi rescued the innocent wife and conveyed her to Rome to await the birth of her lawful child, is revealed. The opera ends with the vindication of the monk and the death sentence on Guido.

Score Is Melodious and Effective

The thrilling dramatic events of the work have been portrayed by Richard Hageman with a music rich in color. In the preludes and interludes to the various scenes he has composed with sure strokes programmatic musical pictures of the greatest effectiveness. Mr. Hageman has a sure instinct for all

matters pertaining to the stage, and knows how to gain his effects in a skillful and unfailing way by utilizing all the possibilities of the orchestra.

The melodic fabric of the opera is also contrived in capital fashion. The aria of Pompilia in the second act is a musically brilliant number. The carnival scene, utilizing old Italian folk themes, which opens the first act, proved so popular that it was presented in a concert here on the following Saturday.

Skillful Instrumentation

For a first opera, the work is remarkably sure in its writing for the voices and instruments. That the composer does not choose to follow new and complicated paths cannot be held to be a fault, as he has given us a work that sounds at every moment like opera—a rare thing nowadays. Especially effective are the dramatic portions of the work, the music for the chorus and ballet. The themes are also contrived with distinction, among these the noble motif associated with the Pope. That the composer is technically well equipped is revealed in the refined instrumentation which he has provided in such passages as the introduction to Act III, which symbolizes the festivities of Christmas, during which the tragedy of the drama occurs.

Reception Is Enthusiastic

The absolute mastery of technical details made certain that the work would achieve a success. This was certainly one of the rare cases in theatrical history when a composer has been called forth to bow with the conductor already at the end of the first act. There were eight curtain calls for the artists after this act, ten after the second and twenty-six at the end. Flowers and wreaths were presented to the composer and the artists. After the performance the Chief Burgomaster of the city gave a supper, at which he paid tribute to the composer and to those who had participated.

The Freiburg general music director, Hugo Balzer, who had prepared the work in a remarkably short time, presented it in masterly fashion. He made the most of all the opportunities to be found in the score.



Above: Important Figures in the Freiburg Premiere of Richard Hageman's "Tragedy in Arezzo." Left to right: Charles Adler, Publisher; Hugo Balzer, Conductor; Mr. Hageman; Walter Felsenstein, Stage Manager; Carl Kolter ten Hoonte, Scenic Director, and Dr. Max Kruger, Intendant. Right: The Second Act, Second Scene, with August von Manoff, Yella Hochreiter and Fritz Neumeyer on the Stage



Not a little of the striking success won by the Hageman opera was owing to the stage direction of Walter Felsenstein. The spacious design of the scenery, which was constructed in plastic style by Carl Kolter ten Hoonte, was a brilliant achievement of scenic art. The rhythmic elements of the music in the carnival were realized vividly with an orgiastic dance scene, in which the revolving stage was utilized to increase the impression of turbulence in the movement of the crowd.

The artists who portrayed the leading roles aided, by their apt portrayals, in attaining for the new work its marked success with the public and the press. The impersonation of Edit Maerker as Pompilia was vocally on a high plane, and in the dramatic scene where she meets her death, of especial

effect. Sigmund Matuszewski as Caponsacchi and Fritz Neumeyer as Guido both gave portrayals of dramatic excellence. Andreas Döllinger revealed a fine bass voice in the brief role of the Pope. Other important parts were portrayed by Hans Prandhoff as Conti; Heinz Daniel as the Captain of the Papal Guard and as a Prior; Sanders Schier as Pietro; Elvira Arlow as Violanta; Karl Lorentz as the Innkeeper, and Yella Hochreiter as the waiting woman to Violanta. An augmented ballet was employed in the first act dance scene.

The opera was scheduled to have its first performance at the Münster Opera on March 2. Following its success in Germany, it is probable that the work will speedily find a place in the repertoires of American opera houses.



Two Scenes from "Tragedy in Arezzo." Left, the Carnival Scene in the First Act. Above, Pompilia (Edit Maerker) on the Balcony, and Caponsacchi (Sigmund Matuszewski), in the Second Scene of the Second Act



Auer, Freiburg

NOVELTY BY RICCITELLI HAS PREMIERE AT ROME OPERA

"*Madonna Oretta*" Given First Hearing—"*Traviata*" à la Turntable

By LUIGI COLACICCHI

ROME, Feb. 25.—The first world-premiere of the season at the Royal Opera House in Rome was Primo Riccitelli's "*Madonna Oretta*," a lyric comedy with a libretto by Gioacchino Forzano, given on Feb. 3, with Gabriele Santini conducting and Gianna Pederzini singing the title role. Riccitelli, who is fifty-two years old, is best known as composer of the one-act opera, "*I Compagnacci*," which achieved a great success when presented at the former Costanzi Theatre in 1923, and was spoken of as the revelation of contemporary Italian melodrama. It was heard at the Metropolitan in New York a season or two later. To tell the truth, "*Compagnacci*" had a brilliant mask: a melodious fluency, contrasting with the fragmentism of the impressionistic opera. But such a mask was a very familiar one, bearing, in fact, a resemblance to the face of Mascagni, a fact which perhaps explains the success of the work.

"*Madonna Oretta*" has, more or less, the same characteristics as its older sister, although the Mascagnian influence has nearly disappeared. No other influence can be exactly identified in it, except a certain Wagnerian romantic accent, of no great importance. But the dramatic atmosphere is old, and so is the musical dress. The acting of the characters and the way in which they express themselves constitute a theatrical ensemble which on the stage rings false.

From the point of view of the libretto, too, "*Madonna Oretta*" is false as a historic representation. This is not because Forzano's Florence is more conventional than usual (the episode takes place in Florence in the sixteenth century, as is natural in a Forzano comedy.) That would not matter. The real reason is that such an interpretation does not achieve any stylistic value. Bizet's *Spain*, too, is not historically true, but it is true artistically. Turning to the music, this is too uncertain, too subordinated to the action, to redeem such conventionality and to give it life.

Thanks to this compromise, scenic as well as musical, "*Madonna Oretta*," however, met with a warm reception, just as did "*Compagnacci*." As we have said, the public usually likes to hear again that with which it is familiar, especially when this reminds it of some greater works. In this case, audiences believe that the musician has followed the famous formula "Let us go back to old times," and they approve of this. But to revert to the old without a modern interpretation, to approach the past while ignoring the present, is not a return; it is to be left behind while the world has moved on. The work which comes from such an approach is inevitably robbed of its more vital part, that which is derived from the experience of the time in which we live.

"*Traviata*" in New Staging

Another recent novelty at the Royal Opera was the original *mise en scène* of Gioacchino Forzano for "*Traviata*."

As is well known, this opera usually consists of four scenes. Forzano divided it into ten, using for the first time the revolving stage which Pericle Ansaldi, the skillful scenic director of the theatre, built a few months ago. The result of such unusual interpretation of the glorious Verdi work was a great scenic variety, strongly contrasting with its indivisible unity. For there is in the opera a music-scenic architecture, a certain symphonic development, that cannot be broken into fragments. To do so is like making an arpeggio of a chord: they are two quite different things.

The first act was divided into three scenes, and from the second of these there was omitted the waltz in the background, which gave so much perspective to the episode of the duet between Violetta and Alfredo. The curtain is lowered while the stage revolves, in order to change the scenes, and the orchestra is necessarily obliged to slow down. This is another of the disadvantages of breaking up the act. But a more serious consequence is that in these moments the orchestra has to play alone.

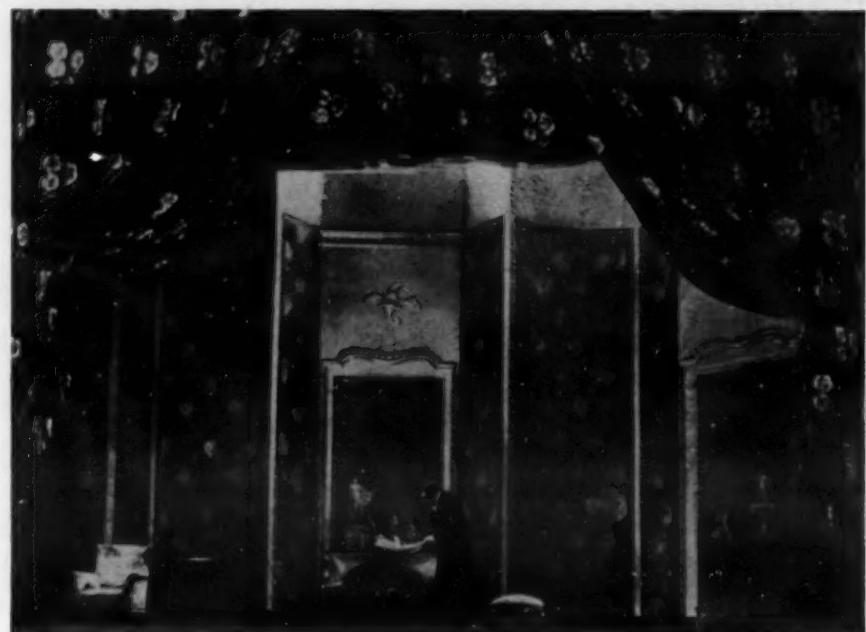
Now, theatrical music before its appropriate scene, with people moving and acting on the stage, is quite different from the same music played before a curtain, even though that may last only a few seconds. In such a case, it is preferable to revolve the stage without lowering the curtain. This is done in the second act, in the last scene but one, when Alfredo and Violetta are in a small ante-chamber adjoining the ballroom in Flora's house. Then the stage revolves in full view of the audience, while the lovers return to the ballroom for the last scene (from "Questa donna, conoscete?" to the end).

A Disturbing Innovation

Of course, the audience of the Royal Opera was rather taken aback by such an innovation; but the worst was yet to come, in the third act. Think of the extremely dramatic effect of the room in which Violetta is dying, invaded for a moment by the joyous songs of the carnival rising from the street below. The lyric value of the scene lies precisely in this contrast. Instead, Forzano has put the scene of the revelry in a street, which appears and disappears before our eyes in a few minutes! This is, however, quite enough to break the spell of the drama and to create a new world, which has nothing to do with that evoked by Verdi by means of musical suggestion and not by scenic representation.

Conclusion? The conclusion is that the revolving stage is an excellent device, and it must be said that it was necessary to complete the splendid equipment of the Royal Theatre. But it is absolutely unsuited to an opera such as "*Traviata*," which is anything but "revolutionary," in the mechanical sense.

On Feb. 4 the ballet corps of the Royal Opera made a successful appearance, its first under the new direction of the celebrated dancer, Nicola Guerra. The work chosen for this debut, which had been much looked forward to, was a "*Fantasia Romantica*,"



A Scene from the Second Act of "*Traviata*," as Recently Restaged in Novel Fashion at the Rome Royal Opera. The New Version Divides the Four Acts of Verdi's Work Into Ten Scenes, the New Revolving Stage of the Opera House Being Employed to Make the Necessary Changes of Setting

designed by Guerra, who utilized music from Delibes's famous ballet "*La Source*." According to the style of the music, the "*Fantasia*" is a very close application of the dance and choreographic principles of the past century, of which Guerra is naturally fond. Those who hoped to see something modern, in the matter of dance, on our opera stage, were rather disappointed.

At any rate, something really new for our eyes, accustomed to a different

system, was the unusual way the ballet danced, the rigorous discipline of the whole and the musical spirit which animated it. This is not yet perfect. But the spectator clearly understands that the dancers feel the rhythm, that they know how to divide a movement, logically and charmingly: just as one divides by accents on the words and inflections and nuances of the voices, a verse which is spoken. And that is much. Virtually, we think, it is all.

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Ernst Toch Views Modern Music as Art of Tone-Color

Visiting Composer Seeks to Extend Field of Musical Timbres

By WINTHROP SARGEANT

A NEW type of music consisting entirely in the interplay of varied tone-colors is contemplated by Ernst Toch, important exponent of the Central European school of modernists, who is at present visiting the United States. With the aim of expanding the resources of the modern orchestra in the direction of *timbre*, Herr Toch has investigated the possibilities of various substances as materials for the construction of new instruments, and it is quite likely that his future scores will call for sounds to be produced by plates of glass and slate set in vibration by means of electric currents.

A vital figure in his early forties, though he looks considerably younger, Herr Toch first became widely known in the post-war years for his original compositions, which were performed in the chamber music festivals at Donaueschingen and Baden-Baden. A thoughtful and charming host, he welcomed the writer with a cordiality that held no hint of the profundity one might associate with the author of important works on the theory of music.

Herr Toch is, however, no idle theorist or prophet of musical millenniums. He does not generalize about the future of his art or even about his contemporaries. With great earnestness, and obvious erudition in musical matters, he explains those fascinating problems which, to him personally, constitute the most vital aspect of musical composition.

Theory, pure and simple, does not interest him. "A composer," he says, "conceives his works as the result of an inner compulsion. The formal relations of a composition are dictated by one's own sense of proportion and taste, cultivated through disciplined effort." Reliance on standardized technical methods he regards as likely to result in the assumption of mannerisms and artificialities that have nothing in common with the real personality of the artist.

The Problem of Folk Music

Thus, in his hotel room overlooking Central Park, he discussed among other things the problem of folk music in composition. "If the composer has so imbued himself with the spirit of a folk music that it becomes an integral part of his personal method of expression—if, in other words, he achieves a point at which he can no longer think except in terms that are colored by this folk idiom—then he can compose in it. Brahms is an example. But the use of folk themes purely as decorative material is simply a mannerism, and, like any other mannerism, just an obstacle to honest expression."

"Personally, folk music does not interest me. I find myself drawn toward other aspects of composition for which I feel that I have more talent. That is, of course, a purely individual matter. Alois Haba, for instance, finds himself attracted to composition in terms of quarter-tones and sixteenth-tones; and I believe that Haba's predilection for this method of expression arises from an honest inner urge in

that direction—it is not a mere question of mathematical theory with him. But my particular interests lie in the field of tone-color.

Original Theory of Tone-Color

"Ever since my earliest youth I have been fascinated by *timbre*. I can remember as a child listening to the stone-cutters making cobble-stones and taking enormous pleasure from the different qualities which the ear perceived each time the hammer struck a fresh blow. I can also remember playing tunes for hours on the wooden boards of graduated lengths which formed the gate to our country garden near Vienna. I didn't know then what a xylophone was, but I appreciated its beauties just the same. And today it is still the same fascination for varied tone qualities that urges me on toward a type of music in which these cravings may find expression."

Herr Toch's idea of a music of tone-color is, however, far removed from the current conception of the art of orchestration. With the process of dressing up already completed compositions for orchestral purposes he is not concerned. Of a tone-color composition, as he envisions it, it will be as meaningless to ask, "Is it well orchestrated?" as it would be to inquire whether or not a work is "well melodicized." The orchestral aspect of a musical composition will be so much an integral part of it that it will be impossible to think of it as the product of a separate technique.

Entirely Different Approach

The composer in this medium will approach his work as a problem involving the sequence, not of harmonies or of melodic tones, but of tone-qualities, and its structural satisfactoriness—the balanced organization of its component parts—will depend entirely upon the skill with which he builds this sequence. He will have, within the field of *timbre* alone, sufficient material, so Herr Toch feels, for all the elements of unity and contrast which are necessary in a work of art.

Pushing the idea to extremes, it is conceivable that a work might be written in which both melody and harmony are totally absent. This, however, Herr Toch believes to be an unnecessarily strict application of the notion. He will continue to utilize the resources of the scale of relative pitches, but always in a manner to be dictated by the prior requirements of his tone-color technique.

In order to make possible the adequate production of this type of music,



Fanta, Berlin

Ernst Toch, Eminent Modernist Composer, with His Little Daughter Franzl

the resources of the modern symphony orchestra in the field of *timbre* must be considerably enlarged. The percussion section Herr Toch feels to be the least fertile field for this sort of development. The great need of the tone-color-composer is for increased variety among the instruments of sustained resonance and particularly among the strings. Here, he thinks, much might be done. The potentialities of bowed instruments constructed of glass and steel have never been realized. And now that experiments by Trautwein and Theremin have laid open a new field of electrically controlled instruments, other practical possibilities of the tone-color spectrum have been enormously increased.

Upon being asked whether he proposed to discard the present organization of the symphony orchestra altogether in his work, Herr Toch replied emphatically in the negative. "I consider the symphony orchestra, as an instrument, to be a magnificent basis on which to elaborate. I only wish to add here and there a few colors which it does not yet possess and which I feel to be necessary to the proper production of certain works which I have in mind. That is all."

Developed Early as Composer

In spite of the fact that his childhood environment was not one to encourage an interest in music—he was

born into a mercantile family who thought little about it one way or the other—Herr Toch developed very early as a composer. As a child he learned to read music by watching his friends play at the piano, and it was not long before he was writing little compositions of his own in secret, carefully concealing them for fear of the disapproval of his parents. After a few months of study in the Vienna Conservatory he submitted compositions in several prize competitions, carrying off honors. At the age of seventeen he witnessed the performance of one of his works by the Rosé Quartet, and in succeeding years the young composer's chamber music was heard and acclaimed throughout Germany.

Appearance with Boston Symphony

Herr Toch's coming appearance as soloist in his Second Piano Concerto with the Boston Symphony, during the week of March 21, is particularly interesting in view of the fact that it was not until comparatively late in his career that he took up the instrument, studying it intensively under Willy Rehberg at the Frankfort Conservatory. He was prompted to become a pianist largely in order to perform his own works. In this capacity he will appear in chamber music programs of his compositions in a number of American cities, under the auspices of Pro Musica.

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Two Typical Measures from the Sixth of the Recently Published Zehn Konzert-Etüden for Piano, Op. 55, by Ernst Toch

DALLAS SYMPHONY IN DUTCH NOVELTY

Suite by Wagenaar Led by
Van Katwijk—'Cellist
Is Soloist

DALLAS, March 5.—Cornelius Van Vliet, 'cellist, was soloist with the Dallas Symphony at its third concert at Fair Park auditorium on Sunday afternoon, Feb. 7. He played the Variations on a Rococo Theme by Tchaikovsky and works by Schumann and Popper with finished technique and a warm tone. He was warmly applauded by the attentive audience, which was the largest of the season for a symphony concert. The orchestra, under the baton of Paul Van Katwijk, did excellent work in the Brahms Second Symphony in D Minor, portions of which were played by the orchestra two seasons ago. A melodious Suite of Waltzes for orchestra, Op. 38, by the Dutch composer, Johan Wagenaar, had its first performance in America.

Francis Macmillen, violinist, was presented by the Civic Music Association on Feb. 9, at McFarlin Memorial Auditorium, before a large audience, some 300 coming from the neighboring city of Fort Worth. Enthusiastically received, he was generous with encores.

The A Cappella Choir of Trinity University at Waxahachie, Tex., was heard at the City Temple Presbyterian Church on Feb. 10 in a program of interest.

Karg-Elert Gives Recital

Under the auspices of the Texas Chapter of the American Guild of Organists, the noted German organist, Dr. Sigfrid Karg-Elert, was presented in a recital of Bach, Liszt and his own works on Feb. 19 at McFarlin Memorial Auditorium. His former pupil, Mrs. J. H. Cassidy, head of the organ department at Southern Methodist University, was instrumental in arranging his visit to Dallas. At an impromptu program given at an informal reception following the recital, one of Dr. Karg-Elert's songs was sung by Mrs. Clarence Penniman, accompanied by Mrs. H. M. Whaling.

Harrison Stevens, head of the piano department at Miss Hockaday's School, was heard in a brilliant recital on Feb. 16 at the Dallas Little Theatre under the auspices of the League of Women of St. Matthew's Cathedral.

The Oak Cliff Society of Fine Arts presented Mrs. Penn Riddle and Josephine Everett, violinists, in a two-violin recital on Sunday afternoon, Feb. 14. The assisting artist was Mrs. Marion A. Tynes, soprano. The accompanists were Mrs. Walter J. Fried and Mrs. Phillips Brooks Keller.

Three local artists were presented by the Todd Club at Highland Park Town Hall on Feb. 22 before an invited audience. They were Edward Cramer, violinist, concertmaster of the Dallas Symphony; Myron Schaeffer, pianist, and Ivan Dneaproff, tenor, head of the voice department of Southern Methodist University.

Mrs. Edward B. Brannin, soprano, an advanced pupil of Feodor Gontzoff, was heard in an artistically-sung program of songs at Highland Park Town Hall on Feb. 26. Accompaniments were played by Julia Graham Charlton.

MABEL CRANFILL

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Elgar Pays Tribute to N. Y. Oratorio Society

From Sir EDWARD ELGAR, Bart., O.M., K.C.V.O.,
Master of the King's Musick; Lord Chamberlain's Office,
St. James's Palace, London, S.W.1.

12th February 1932.

Dear Mr Albion Adams,

I am obliged to you for your letter; it is gratifying to know that your Society is giving The Dream of Gerontius and I am sure that under the direction of your distinguished Conductor the performance will be admirable.

Kindly convey an expression of goodwill to the members of the choir which I think I had the honour to conduct.

Believe me to be,
Yours faithfully,

Albion Adams, Esq.

Upon His Imposing Letter-Head, Sir Edward Elgar Has Written This Appreciation to the New York Oratorio Society for the Coming Performance of His "Dream of Gerontius," to be Conducted by Albert Stoessel on March 14

SIR EDWARD ELGAR, whose "Dream of Gerontius" will be given by the New York Oratorio Society, under Albert Stoessel, on March 14, has written a gracious letter to Albion Adams, secretary of the society, to express his appreciation of this recognition. The performance will be in the nature of a revival, as the work is rarely heard in New York, the last time it appeared on the Oratorio Society's programs having been in 1921.

Sir Edward is an honorary conductor of the Oratorio Society, and when he writes "the choir which I think I had the honor to conduct," he is doubtless referring to the two concerts of his own works which he led here in 1907.

The letter is as follows:

"It is gratifying to know that your Society is giving 'The Dream of Gerontius,' and I am sure that under the direction of your distinguished conductor the performance will be admirable.

"Kindly convey an expression of good will to the members of the

choir, which I think I had the honor to conduct."

Setting of Newman Poem

Elgar is said to have become familiar with Cardinal Newman's poem in 1890, when he realized its appropriateness for musical setting, but he did not complete the work for several years. Its first performance was at the Birmingham Music Festival of 1900, when the committee requested a new composition from Elgar.

The Apollo Club of Chicago, Harrison M. Wild, conductor, introduced "The Dream" to an American audience on March 28, 1903. In the same month, the New York Oratorio Society gave it a first hearing.

On the March 14 program are also included the "Two Psalms" of Gustav Holst, who is at present guest professor in composition at Harvard University.

The soloists will be: Catherine Akins, soprano; Nevada Van der Veer, contralto; Dan Gridley and Albert Barber, tenors, and Dudley Marwick, bass.

Maine Federation of Music Clubs Gives Scholarship to Eastern Camp

PORTLAND, ME., March 5.—At the February meeting of the executive board of the Maine Federation of Music Clubs, the sum of \$150 was voted to be given toward the tuition of a student at the Eastern Maine Music Camp in the coming summer. Twenty-two members were entertained at the meeting by Mrs. Charles P. Carroll and Mrs. Harold D. Johnson at the former's home. Hazel Tapley, of the Fraternity House, spoke of the needs of the music department in this community centre.

Reports were presented by Mrs. Fos-

ter L. Haviland, religious music department; Agnes G. Keating, music magazine subscriptions; Louise H. Armstrong, junior department; Julia E. Noyes, radio chairman; Ruth M. Burke, junior contests; M. Isabelle Jones, editor *Maine Music Notes*, and the following district directors: Mrs. Ernest Theis, Portland; Caroline Littlefield, Rockland; Elizabeth M. Litchfield, Lewiston, and Mrs. Harry Torrens, Bangor.

A musical program by Zilphaetta Butterfield, pianist; Katherine Hatch, 'cellist, and Beatrice Richards, soprano, was heard.

A. W. J.



Sir Edward Elgar, Whose "Dream of Gerontius" Will Be Presented by the New York Oratorio Society

PITTSBURGH BOWS TO MENUHIN'S ART

Chamber Music Group in Works by Milhaud and Dohnanyi

PITTSBURGH, March 5.—Yehudi Menuhin returned to regale Pittsburghers with his remarkable violin playing on Feb. 26, when May Beagle presented the young artist in Syria Mosque before a huge audience. The program contained sonatas by Tartini and Bach, the Bruch Concerto and smaller works by Paganini, Moszkowski, Bazzini, Tchaikovsky and Ravel, all performed in masterly style.

The Pittsburgh Chamber Music Society presented the Yost String Quartet in the third of the season's concerts in the Hotel Schenley on Feb. 14. This admirable body was heard in works of Milhaud and Dohnanyi, a trail-blazing departure. The assisting artist in the Dohnanyi Piano Quintet was Katherine Hessler, pianist, who created a fine impression.

The Y. M. & W. H. A. has continued its policy of offering new artists. On Feb. 21, Robert Goldsand, pianist, was presented in his first local appearance. In a program containing sonatas by Mozart and Beethoven, the Ravel Sonatine, a Bach organ prelude and many shorter pieces, the young Viennese established a place in the hearts of Pittsburghers.

String Ensemble Heard

Under the directorship of Oscar Del Bianco, the String Symphonic Ensemble was heard in Carnegie Lecture Hall on Feb. 17. The assisting artist was Alta Shultz, contralto, assisted at the piano by Earl Truxell. Gaylord Yost and Marian Clark Bollinger were heard in a program of sonatas for violin and piano on Feb. 26, playing sonatas of Mozart, Brahms and Franck. On Feb. 19 Dorothy Mussler, Thomas Murdoch and Hulda Lefridge gave a recital at the Hotel Schenley, and on Feb. 26, Fritz Meyers, Mabel Fiscus and Julia Katz were heard. The Manhattan String Quartet played a program of quartets by Beethoven, Smetana and Haydn on Feb. 18.

WILLIAM E. BENSWANGER

MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

That was a grand occasion when Paderewski played a recital for the benefit of the Musicians' Emergency Aid at Madison Square Garden before an audience of some 16,000 persons. It netted, I am told, \$33,500, a tidy sum.

I hear that Josef Hofmann is soon to give a concert at Carnegie Hall, playing several concertos with orchestra under Walter Damrosch's baton, for the same worthy cause. Also that Horowitz, Milstein and Piatigorsky are joining forces in a trio concert in the same hall on March 30 for their fellow musicians' benefit. They will play Brahms, Beethoven and Rachmaninoff trios. If they prove to be as fine in ensemble as they are individually—which, in the last analysis, will depend on how much rehearsal they devote to the program—it should be an unforgettable occasion.

A little proofreading of Metropolitan Opera programs would seem to be greatly desirable. On the advance list, appearing in the opera house program the week before the Sunday night concert of Feb. 28, Sibelius's song, sung by Göta Ljungberg, read "Flickan Kom fraan sin Aelsklines Moette," instead of "Flickan Kom Ifrån sin Ålsklings Möte" and "Svarte Rosor" for "Svarta Rosor."

To be sure, Swedish words are not generally known to printers. But it is possible to check up. I understand that, although in German it is customary to replace the *Umlaut* by an

"e" following the vowel, this is not permissible in Swedish. Thus, Göta Ljungberg's name should not be spelled Goeta. The Metropolitan has for years used the "e" instead of an *Umlaut* on names of German singers, whose names have an *Umlaut* in them. Why? If the admirable printer, who issues the opera house program, has no *Umlaut* in stock, is it not possible for him to acquire a set? Similarly, for Swedish words such as "ifrån," it ought to be possible to get the vowels with the little circle over them. I hope your printer has them. Otherwise this paragraph will be only partly punctuation-proof.

* * *

Believe it or not! The story came to me from that brilliant young musician, Beryl Rubinstein, dean of the Cleveland Institute and a composer and pianist of parts, in a conversation the other day on music in this country.

A young pianist was applying for lessons and answering her prospective teacher's inquiry as to what she had studied.

"Have you studied Beethoven?" he asked the young lady, to which she assented. "Schumann?" A similar reply. "Bach?" asked the teacher. "Oh, yes," said she. There was less conviction in that reply, however, thought the teacher. He was not surprised, for there are many who come to him from the provinces who play the piano without having studied Bach.

"What have you played of Bach?" he asked.

"Nocturne," she replied.

Puzzled, the teacher asked: "Nocturne?" not having heard of any to date.

"Yes, Nocturne," she answered, "by Leybach."

And here we have been thinking in our ignorance that such pieces as Leybach's Fifth Nocturne had been banished forever, even from the teaching lists of country piano teachers!

* * *

But it's not only in our land that musical culture needs all the intensive aid that we can give it. In Germany, where musical culture is old and where one supposes, incorrectly, of course, that every man, woman and child knows all the classic and romantic music, the following incident took place last summer:

The scene is Hamburg. An American lady, finely cultured in music, goes to a travel bureau, not Cook's nor the American Express, but a German one, and tells the young woman behind the counter that she wishes to see the Brahms house.

The young woman looks at her blankly. She does not know, but will ask her colleague. That worthy does not know, either. The American lady supplies the full name. "The Johannes Brahms house," she says, hoping thus to identify it. The assistants turn to the chief of the bureau. That gentleman, in all seriousness, takes up the 1931 telephone directory of Hamburg and begins to look up Johannes Brahms!

Incredible, but true. This, in the city of Brahms's birth, the biggest music centre in North Germany. . . .

* * *

I have been listening from time to time to the Sunday afternoon broadcasts of the New York Philharmonic-Symphony over the Columbia network. They are, indeed, very fine concerts for music-lovers who cannot hear them in the concert hall. But I am again and again reminded in listening to them that the announcer, a Mr. Knight, is about the last one to officiate at symphonic broadcasts.

To announce a broadcast of this kind requires, in my opinion, a knowledge of what symphonic music is. This announcer apparently has but a passing acquaintance with it, for his intonation is stilted, always indicative of speaking about something one doesn't know about, and the information which he gives the radio listener is just about as illuminating as a musician's remarks on the subject of engineering would be. When Myra Hess played the Brahms D Minor Concerto recently, Mr. Knight was at his worst. He spoke of it as "the vehicle which Miss Hess has chosen," told of the first performance at which Brahms had played it and Joachim had conducted, pronouncing Joachim in an announcer's way, so that only those who knew who the conductor of the first performance was could possibly have recognized what they heard as Joachim, and then proceeded to read something from Lawrence Gilman's program notes for the work that was an unfortunate pun-phrase of Mr. Gilman's charming comment.

At these broadcasts, Olin Downes speaks in the intermission about the pieces played on the program in well-considered terms. Why should the announcer do more than announce and pronounce title and composer correctly and leave the rest to Mr. Downes? Apart from duplication, what the announcer says is of no interest and his delivery is in that strange and unexplained idiom which announcers affect and which no one else would care to assume.

Much fun has been poked at "announcer's French," "announcer's German" and "announcer's Italian." None of it is quite as funny as "announcer's English," which is one of the most annoying things in radio. It is especially annoying when the broadcast concerns itself with concert music, a subject of which radio announcers seem to be entirely ignorant and which fact they try assiduously, but with no success, to conceal, the result being a thoroughly unmusical jargon, which, instead of putting the listener in the mood, irritates him beyond anything that radio offers. It is high time that this be corrected.

* * *

Of the many stories of the late Victor Herbert, I like this one about as well as any. It came to me from Richard Kountz, the composer, who used to live in Pittsburgh before he settled in New York.

It was in the days when Herbert was conductor of the Pittsburgh Orchestra. After a rehearsal the genial conductor was standing at a bar, having some liquid refreshment with a friend, when a man walked up to him, carrying a big score under his arm. "This is my Mass in F," he said. "I would like you to look at it."

Herbert took the score, on the cover of which in big gold letters were printed the words: "MASS IN F." He turned the pages one by one from beginning to end, much to the composer's surprise, examining it far more carefully than he thought the celebrated musician would, especially when "off duty," as it were.

When Herbert had turned the last page, he turned to the composer, handed him back his score and said: "Yes, it is in F."

* * *

That Richard Aldrich, unofficial "critic emeritus" of the New York Times, belongs in the master category, is proved whenever he contributes a review to the paper he served with distinction for many years. On Wednesday evening, March 2, when Sir Thomas Beecham appeared, conducting the Philharmonic, Mr. Aldrich wrote the review. Olin Downes has been ill for several weeks. Apparently Mr. Aldrich felt the occasion worthy of his presence, rather than that of the Times's three assistant critics. Lots of people agree with that, among them your

Mephisto



Drawn Especially for MUSICAL AMERICA by G. O. Harnisch
Bruno Walter, Conducting and Playing the Mozart Concerto in A Major at His Final Concerts with the Philharmonic. The Surrounding Players Are Also Drawn "From Life"

Famed Wagnerian Lost as Gadski Passes After Berlin Motor Accident

BERLIN, March 1.—Johanna Gadski, one of the most prominent dramatic sopranos of the early years of the present century, died here in hospital on Feb. 23, from injuries received in an automobile accident the previous day. With Mme. Gadski at the time of the accident were her husband, Captain Hans Tauscher, their daughter Lotte, the wife of Ernst Busch of Berlin, and Mrs. Geraldine Bangs of New York, who was driving the car. All of the occupants were injured in the collision with a street car, but none of them seriously, except Mme. Gadski.

Johanna Gadski was born in Anklam, near Stettin, Pomerania, June 15, 1872. Her father was postmaster at Stettin. She is said to have been only six years old when she first began to study with Frau Schroeder-Chaloupka of Stettin, her only teacher, with whom she remained for twelve years.

When the future prima donna was about sixteen, her father died. While on a visit to relatives in Berlin, she was heard by Joseph Engel, who offered her a contract to sing small parts at Kroll's Opera House, of which he was then director. She took the contract back to Stettin, and gaining her mother's permission to sign it, she became a member of the Kroll company, making her first appearance in a minor role in "Magic Flute." Her first important role was that of Undine in Lortzing's opera of the same name in May, 1889. During the first three months of her engagement at Kroll's, she is said to have learned and sung twenty-four roles. She remained a member of the company until 1893, but during this time sang also in Mainz, Stettin and Bremen.

Married to Army Officer

It was during her engagement in Mainz that she met Captain Tauscher, who was then a lieutenant in the Germany army. They were married on Nov. 11, 1892. The marriage necessitated the resignation of her husband from the army, the Kaiser having forbidden officers to marry members of the theatrical profession. Captain Tauscher then became associated with the Krupp steel works in Essen, and on Mme. Gadski's coming to America, he also came here as representative of the organization in this country.

In 1894, Walter Damrosch engaged Mme. Gadski for the Wagnerian company which he was organizing to give a special series of performances in the Metropolitan Opera House, assigning her the lighter roles of Elsa and Elisabeth. Up to that time she had never sung any Wagner opera, and admitted later to Mr. Damrosch that she learned these two parts after she came to the United States. Her American debut was made in Mr. Damrosch's company at the Metropolitan as Elsa on March 1, 1895. She continued to sing with these forces at the Academy in the following season, creating the role of Hester Prynne in Mr. Damrosch's opera founded upon Hawthorne's "Scarlet Letter."

Mme. Gadski toured the entire country with the Damrosch organization, gradually adding to her repertoire under his tuition. She sang the entire Wagnerian soprano list excepting

Isolde, the third Brünnhilde and Kundry. The first two of these she included when she became a member of the Grau organization at the Metropolitan in 1898. She never, apparently, sang Kundry.

Sang Many Dramatic Roles

Although primarily associated with Wagnerian roles at the Metropolitan, Mme. Gadski was heard there in dramatic roles by numerous composers.



Johanna Gadski as Brünnhilde, One of Her Most Successful Roles

She sang Donna Elvira to the Donna Anna of Nordica, and created the leading soprano role in Dame Ethel Smyth's opera "Der Wald" on March 11, 1903. She also sang Pamina in "Magic Flute," Valentine in "Huguenots," Santuzza in "Cavalleria Rusticana," the title role in "Aida," Euridice in Gluck's "Orfeo" and Micaela in "Carmen."

In 1904, owing to a disagreement with the management, Mme. Gadski left the Metropolitan and toured the United States for two seasons with orchestra and in song recitals, winning acclaim in both these fields equal to that which she had received in opera. In 1906, she returned to the Metropolitan, remaining until 1917, when she announced her resignation.

During her years at the Metropolitan, Mme. Gadski had sung widely throughout Europe, appearing also in concert in Germany and Holland. She was heard for four seasons at Covent Garden, in 1899 sang Eva at Bayreuth, and appeared in both the Wagner and Mozart cycles in Munich in 1905 and 1906.

After her resignation from the Metropolitan until 1921, Mme. Gadski was not heard in this country. In October, 1921, she appeared as soloist with the New York Philharmonic in a special concert conducted by Stransky in Carnegie Hall. Three years later she toured in vaudeville under the Keith management at a salary said to have been \$3,500 a week. A recurrence of an old ear trouble caused her to cut this tour short and return to Germany. In 1927, she came back to America and announced that she had given up singing and would devote her time to put-



A Studio Portrait of Mme. Gadski, Taken During a Recent Operatic Tour in This Country

ting on the market a new German cure for diabetes. Induced, however, to take part in a concert performance of "Tannhäuser" in Carnegie Hall, she was so well received that, although fifty-five years old, she decided to re-enter the musical field.

Toured with German Opera Company

She appeared as prima donna of the German Grand Opera Company, which toured the United States for three seasons, 1929-31, singing many of her old popular roles such as Isolde and Brünnhilde. Her last New York appearance was made with this organization in the Mecca Auditorium as Brünnhilde in "Götterdämmerung" on March 21, 1931. The company did not return to America during the present season, but announced that it would return next year.

During a career in this country lasting more than thirty-five years, Mme. Gadski made a place for herself in the operatic world, the definiteness of which was amply demonstrated by her enthusiastic reception everywhere during her final operatic appearances here, at an age when most prima donnas have retired. Her voice, always a large one of a characteristically pure soprano timbre, was well placed, a fact which enabled her to sing roles of a widely different style. Her impersonations of Wagner parts were marked by an impressive dignity. J. A. H.

Chamber Symphony Gives Premieres in First Concert

The Chamber Symphony conducted by Bernard Herrmann and Charles Lichter, gave its first concert in the Juilliard Concert Hall on the evening of Feb. 13. Features of the program were first performances of excerpts from "Job" by A. Lehmann Engel, in which Jack Seultrinic was heard as soloist, and of Jerome Moross's work, "Paens." The unacknowledged program included two other modern works of interest, Bernard Wagenaar's "Sinfonietta" and Russell Bennett's "Charleston Rhapsody," as well as Cherubini's "Portuguese Inn" Overture, a Symphony in D by C. P. E. Bach and Haydn's Symphony in G. The audience received the work of the musicians with cordial approval.

HARTFORD ACCLAIMS TWO ORCHESTRAS

Cleveland and Boston Men in Brilliant Bushnell Hall Concerts

HARTFORD, March 5.—The Bushnell concerts of 1931-32 had as climax two outstanding symphonic programs: that of the Cleveland orchestra, under Nikolai Sokoloff, on Feb. 19; and the concluding concert by the Boston Symphony, under Serge Koussevitzky, on March 1. Standing room in capacious Bushnell Memorial Hall was at a premium on both evenings.

The Cleveland Orchestra's program included the Prelude in E Major, Cantata No. 29, by Bach-Siloti; Chausson's Symphony in B Flat Major, Op. 20, heard in Hartford for the first time; Strauss's "Don Juan"; the Prelude to Act III of "Tristan and Isolde," in which Philip Kirchner played the solo English horn; and Chabrier's Rhapsody "España." This orchestra was heard here in a similar series last season, and the wisdom of its return engagement was shown by the prolonged ovation at the conclusion of the evening's program, resulting in two added numbers: Moussorgsky's Entr'acte to "Khovantchina," and the Waltz from Tchaikovsky's ballet, "The Sleeping Beauty."

The Boston Symphony's program opened with the "Classical Symphony" by Prokofieff, and reached a glorious climax in Beethoven's "Eroica" Symphony. The intermediate numbers were the second suite from the ballet "Daphnis and Chloe" by Ravel, and the Prelude to Wagner's "Lohengrin." Dr. Koussevitzky's last appearance in Hartford was in April, 1930. He received on the present occasion a most gratifying ovation.

Thibaud in Recital

Jacques Thibaud, violinist, was heard in solo recital at the Hartford Woman's Club on Feb. 23, under the auspices of the Hartford Musical Club. His accompanist was Tasso Janopoulos. The program included compositions of Handel, Mozart, Debussy, Dvorak, Nin, Granados, de Falla and Brahms. There were several merited encores. Mr. Thibaud first played here fifteen years ago, and again four seasons ago.

Moshe Paranov led a concert by the Nurses' Glee Club of Hartford Hospital Training School on Feb. 23 at Heublein Hall.

The newly formed Ensemble Intime made its first public appearance in the Colonial Room at the Bushnell Memorial on Feb. 29, in connection with a meeting of the Mt. Sinai Hospital Auxiliary. Members of the ensemble are: Juliet Grace Wolfe, pianist, and Mary Cooper and Margaret Scafarello, violinists. Their well-played program included Handel's Sonata in G Minor, Moskowski's Suite, Op. 71, and the "Suite Antique" of Albert Stoessel.

JOHN F. KYES, JR.

Dr. J. Lewis Browne Lectures on Liturgical Music at University

CHICAGO, March 5.—Dr. J. Lewis Browne, organist, has opened a series of ten lectures on the liturgy in the school of church music at Northwestern University. These lectures include the harmonizing of Georgian music, and studies in mediaeval counterpoint in connection with this work. M. M.

Eugen d'Albert, Famous Pianist and Composer, Passes in Riga

Working on New Opera at Time of Death—As Liszt Pupil, Carried on Traditions of Master—Best Known for Operatic Works—The American Tour—Many Times Married

RIGA, March 3.—Eugen d'Albert, one of the most famous pianists of the last generation and the composer of numerous works, died here today of a heart attack. At the time of his death he was working on a new opera, "Mr. Wu," based on the stage play of that name.

Eugen Francis d'Albert was born in Glasgow, April 10, 1864, the son of Charles Louis Napoleon d'Albert, a popular composer of dance music. He began his musical studies under his father, and in 1876 won the Newcastle Scholarship to the National Training School in London. Here he studied piano under Pauer, and theory under Stainer, Prout and Sullivan. An Overture of his was played in 1879 at a students' concert in St. James's Hall. As pianist he early displayed so remarkable a technique that he was engaged to play in three concerts in London in 1880 and 1881, at one of which he performed his own concerto.

A Pupil of Liszt

He won the Mendelssohn Scholarship, entitling him to a year's study abroad, and at the instigation of Richter, went to Vienna, where he appeared as soloist in a Philharmonic concert and later became a pupil of Liszt at Weimar. He soon established his reputation as one of the foremost pianists of the period, gaining especial prestige for his performance of five of Beethoven's major sonatas in a single recital at the Leipzig Gewandhaus in 1893. He acted for a brief time as first conductor at Weimar in 1895.

His musical career was from that time associated with Germany, and he became known especially for his interpretation of German classics, editing critical editions of Bach and Beethoven and providing cadenzas for the concertos of the latter composer. He also edited the Breitkopf and Härtel Liszt edition. In 1907 he succeeded Joachim as director of the Berlin Hochschule, where he exercised a wide influence as teacher.

Composed Many Operas

As composer, he was best known for his operas, among which "Tiefland," which followed the Italian *verismo* style, gained considerable popularity in Germany, and was first given here by the Metropolitan on Nov. 23, 1908. The work was revived by the Chicago Opera Company a half-dozen years ago, in an English translation, and has also been sung here by the German Grand Opera Company. His opera "Die toten Augen" was sung in New York by the Wagnerian Opera Company about ten years ago.

Of his other numerous stage works, most have enjoyed only temporary success. The list of his operas includes also "Der Rubin," "Ghismonda" (of which he also wrote the text), "Die Abreise," "Kain," "Der Improvisor," "Flauto solo," "Tragaldabas," "Izeyl," "Die verschenkte Frau," "Liebesket-



D'Albert Conducting a Performance of "Tiefland" in Brunswick, as Sketched by Otto Bücher

ten," "Der Stier von Olivera," "Revolutionshochzeit," "Sciocco," "Mareike von Nymwegen," "Der Golem" and "Die schwarze Orchidee." In recent years his works showed an increasing modern influence. The last-named work was based on a detective thriller, had its scenes laid in America, and utilized jazz themes.

A prolific composer in other fields, d'Albert included among his output a symphony, two piano concertos, two overtures, a 'cello concerto, various chamber music works and compositions for piano and other instruments.

It was as a pianist and a teacher, however, rather than a composer, that d'Albert left an impression on his period. He carried on the tradition of Liszt in piano performance, and passed it on to a great number of noted pianists, among whom Walter Gieseking and Edwin Fischer are, perhaps, the most celebrated.

Feted in American Tour

D'Albert was a distinguished figure on the concert platform, and in private life usually a genial companion. He made a concert tour of the United States early in 1905, being accompanied to this country by his second wife, Hermine Frick, who was a well-known singer. He played in Washington, Buffalo, Philadelphia, Detroit, Minneapolis, Chicago, Boston, Toronto and other cities, in many cases with orchestra.

The tour was a triumphal progress at first. His New York debut was made in a sonata recital with Eugene Ysaye on Jan. 24 of that year, the Belgian violinist also conducting the orchestra for his performance of the Beethoven G Major Concerto. Later in the season he returned to New York to play the same work as soloist with the New York Symphony under Walter Damrosch, to great applause. In Pittsburgh he played the Brahms Concerto under Paur's baton.

The strain of touring told on d'Albert's nerves, and in Cincinnati an incident occurred which was given wide publicity. The pianist's art was criticized by a reviewer, which so enraged him that he made blackmail charges against the writer.

Meanwhile, d'Albert went on to San Francisco, where his concert was the occasion for a great ovation, wreaths and flowers. The pianist encountered considerable enmity from the press fol-



A Photograph of d'Albert's Unusual Hands

lowing the Cincinnati incident. When he returned to Milwaukee, the attitude of the public, according to Wilhelm Ratapp, his biographer,

was so hostile that the musician "feared an attempt on his life." The rest of the tour, which was to have included Mexico, was hastily cancelled, and the pian-

ist and his wife sailed for Europe early in April.

D'Albert married several times. His first wife was the celebrated pianist, Teresa Carreño; his second, the singer Hermine Frick; and his third, Ida Theumann. At the time of his death he was suing for divorce from Hilda Felo. Before this, he was married to Frau Ludwig Fulda. A daughter of d'Albert and Mme. Carreño, Eugenia, is the wife of Richmond Harris of New York.

COMMEMORATION CONCERT

400 Musicians Take Part in Bicentennial Observance in Santa Ana

SANTA ANA, CAL., March 5.—Four hundred singers and instrumental musicians took part in a concert marking the Washington Bicentennial, in the High School auditorium on Feb. 22. Outstanding among the works heard was John Alden Carpenter's choral ode, "A Song of Faith," especially written for the anniversary, which was given by the combined High School and Junior College Glee Clubs, under Myrtle Martin, and the Santa Ana Symphony, under D. A. Cianfoni. Charles Wakefield Cadman's "Glory" was sung by George Stinson, accompanied by the Municipal Band, and the same composer's "Service" was performed by the Cantando Club, under Leon Eckles. The Treble Clef Club, under William Clare Hall, sang Sibelius's "Dear Land of Home."

Handel's "Samson" to Be Sung at 1933 Cincinnati May Festival

CINCINNATI, March 5.—The May Festival of 1933 will open with Handel's "Samson," according to a recent announcement.

The Bach B Minor Mass will be among the other works heard. Eugene Goossens will again be the musical director.

"Samson," which has been considered for May Festivals of former years, will be heard here in its entirety for the first time. Chorus rehearsals, under the direction of Alfred Hartzell, chorus master, are now under way. S. T. W.

Intercollegiate Glee Club Finals in St. Louis Postponed to April 8

The Intercollegiate Musical Council has announced that the national finals of the sixteenth annual Intercollegiate Glee Club Contest, which were to have been held in St. Louis on March 11, have been postponed to April 8. The postponement was decided upon because it was felt that too short a time would ensue between the regional and the

national finals to allow a proper preparation of material, according to Harriet Steel Pickernell, executive director of the council.

Benefit Performance of "Parsifal" Scheduled at Metropolitan

In addition to the regular Good Friday hearing, a special performance of Wagner's "Parsifal" for the benefit of the Knickerbocker Hospital will be given at the Metropolitan Opera House on the evening of March 22. Göta Ljungberg, Swedish soprano, will be heard on this occasion as Kundry, and Rudolf Laubenthal as Parsifal. The cast will also include Clarence Whitehill, Michael Bohnen, Gustav Schützen-dorf and Siegfried Tappolet. Artur Bodanzky will conduct.

Massachusetts Federation of Music Clubs Holds Guest Luncheon

BOSTON, March 5.—The Massachusetts Federation of Music Clubs, Mrs. Frederick L. Milliken, president, gave an "Intimate Talk on Music" luncheon on Feb. 23, at the Hotel Statler. The guests included Thompson Stone, conductor of the People's Symphony Orchestra, and Mrs. Stone; Margaret Starr MacLain, pianist and composer; Aidan Redmond, tenor, and Fortune Gallo, impresario of the San Carlo Opera Company. The program included compositions of Miss MacLain. W. J. P.

San Antonio Tuesday Musical Club Unveils Portrait Bust of Founder

SAN ANTONIO, March 5.—The Tuesday Musical Club was to unveil a portrait-bust of its founder and life president, Mrs. Eli Hertzberg, at a special ceremony held in the East Parlor of the Municipal Auditorium on the afternoon of March 8.

Six rare Haydn Sonatas for two violins and piano, with figured bass, written when the composer was in his thirties, have recently been edited by A. Gölzow and W. Weismann and published in a single collection by Edition Peters of Leipzig.

Eight Conductors Heard with Six Orchestras

Four Local and Two Visiting Symphonic Organizations Play under Regular and Guest Conductors—Beecham Takes up Baton of Philharmonic-Symphony—Molinari Leads the Philadelphians—Master Musikovsky Makes Good Impression with Manhattan Symphony

WITH six orchestral bodies under eight conductors, New York has had an unusual treat in the matter of symphonic music during the past fortnight. Koussevitzky played a Symphonic Ode by Aaron Copland at the first of his pair of concerts. Deems Taylor led his "Looking Glass" Suite with the Manhattan Symphony and Bernardino Molinari gave the same work with the Philadelphia Orchestra. Albert Stoessel gave Bach's The Art of Fugue for the third consecutive season with the Juilliard Student Orchestra.

Myra Hess with Philharmonic
New York Philharmonic-Symphony, Students' Series, Bruno Walter, conductor. Soloist, Myra Hess, pianist.

Carnegie Hall, Feb. 20, evening. The program:

"Leonore," Overture No. 3.....Beethoven
Concerto in D Minor.....Brahms
Miss Hess
"Eine kleine Nachtmusik".....Mozart
"Till Eulenspiegel".....Strauss

The concert drew an audience which packed the hall. Miss Hess, known and admired heretofore as a player of less ponderous works, demonstrated beyond peradventure her ability to cope with



Bernardino Molinari Made His First New York Appearance of the Season with the Philadelphia Orchestra

the mighty Brahms concerto. It was a vivid and vital performance, and one of distinction. In the slow movement her eminently poetic approach brought out tender beauties which might have escaped more vigorous pianists.

Of the other works, the Strauss was the most interesting, though the Mozart had much charm and was received with approval.

J. Deems Taylor Conducts Own Work

Manhattan Symphony, Henry Hadley, conductor; Deems Taylor, guest conductor. Soloist, Paul Musikovsky, violinist. Waldorf-Astoria, Feb. 22, evening. The program:

"My Country".....Mortimer Wilson
Suite, "Through the Looking Glass".....Deems Taylor
Concerto in A Minor.....Vivaldi
Master Musikovsky
"Scheherazade".....Rimsky-Korsakoff

The performance of Mortimer Wilson's "My Country" was an appropriate tribute to the memory of this recently deceased American composer. Deems Taylor's appearance as conductor of his familiar suite, as a commemoration of Lewis Carroll's centenary, was hailed with considerable enthusiasm. The work of the orchestra was excellent, and the adventures of Alice were pleasingly set forth.

The principal item of the second half of the program was the appearance of Paul Musikovsky, a nine-year-old violinist of great potential abilities. He displayed technical facility and warmth of tone, playing the Vivaldi Concerto very creditably for one so young. The large audience applauded his performance with great cordiality.

C. Molinari Leads Philadelphians

Philadelphia Orchestra, Bernardino Molinari, conductor. Carnegie Hall, Feb. 23, evening. The program:

Two Preludes.....Bach
(Transcribed for String Orchestra by Riccardo Picc-Mangiagalli)
Symphony No. VI ("Pastoral").....Beethoven
Suite "Through the Looking-Glass".....Deems Taylor
Overture to "The Bartered Bride".....Smetana

In this list Maestro Molinari made his New York bow of the current season and enjoyed high favor with his hearers. His performances were one and all characterized by a sincere and thorough penetration of the music before him.

With the second violins in their proper place on the right of the conductor, not merged with the first violins, and the cellos similarly returned to their place facing the conductor, the orchestra sounded finer than on previous occasions this year, despite some faulty playing of the horns in the last movement of the symphony and of the trumpets in the Smetana.

Superb were the Bach preludes as set by Picc-Mangiagalli, transcribed in the Bach style, not in the sensational



Felix Salmond Was Well Received as Soloist with the National Orchestral Association in Ernest Bloch's "Schelomo"

elegance of style, sympathy and tenderness, with warmth of tone and grace of phrase; his fingers achieving effortlessly whatever they were called upon to do. Pianissimi were particularly fine. To all this, a reduced ensemble was admirably adjusted.

There could be no such unreserved praise for the other performances of this program. The Mendelssohn Overture had Mr. Walter's characteristic qualities of refinement, clarity and shapeliness but lacked something of bedrock certainty; whereas the "Eroica" presented such fluctuations of tempi as to deprive the symphony of its cumulative weight and driving power.

In his farewell concert on Sunday afternoon at the Metropolitan Opera House, Mr. Walter repeated two numbers, the Symphony and the Overture, but there was a change of soloist, Yelly d'Aranyi playing the Mendelssohn violin concerto. Her performance was one primarily of energy and temperament, rather than suavity of tone, and at times Mr. Walter's accompaniment was repressed almost to the vanishing point. There was much enthusiasm at both concerts and on Sunday the conductor was the recipient of a "Tusch" in token of the regard held for him by the players.

T. Bach at the Juilliard

Under the baton of Albert Stoessel, Bach's "Art of Fugue" was played for the third consecutive season by the Student orchestra at the Juilliard Graduate School on the evening of Feb. 26. The version was that made by Wolfgang Graeser, which was first heard in this country at the Coolidge Festival in Washington in 1929.

Mr. Stoessel conducted admirably and his young musicians gave an excellent account of themselves. The performance had an innovation undreamed-of by Bach, in the Theremin as a re-inforcer. This was played by Milton Forstat. Beula Duffey and Caroline Gray, pianists, and George Volk, organist, assisted. String solo passages were played by Charles Lichten, Helen Marshall, Mary Lackland and Mildred Sanders. The performance was repeated the following evening.

J. Philharmonic Children's Concert

New York Philharmonic-Symphony, children's concert, Ernest Schelling, conductor. Carnegie Hall, Feb. 27, morning. The program:

"Finlandia".....Sibelius
Japanese Nocturne.....Eichheim
Excerpts from Third Symphony.....Saint-Saëns
Song, "Battle Hymn of the Republic"
"Perpetuum Mobile".....Johann Strauss
Ride of the Valkyries.....Wagner

Mr. Schelling explained and conducted the program with his customary individual humor, which on this occasion was so contagious that it was reflected throughout the orchestra.

(Continued on page 40)

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



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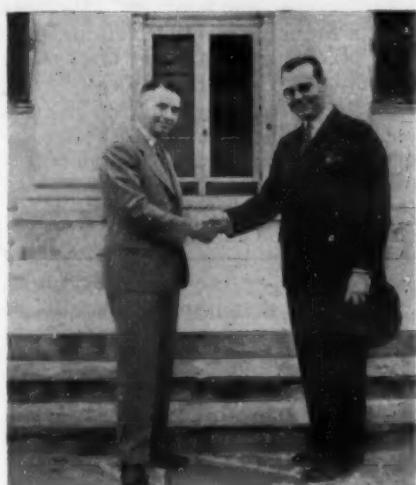
ARTISTS PAUSE FOR RECREATION IN THE MIDST OF BUSY SEASON



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A Foursome Seen at a Havana Café Table During the Recent Visit to Cuba of the Barrère Little Symphony: Left to Right, Mischa Elzon, Concertmaster; Mr. and Mrs. Barrère and Fred Van Amburgh, Manager



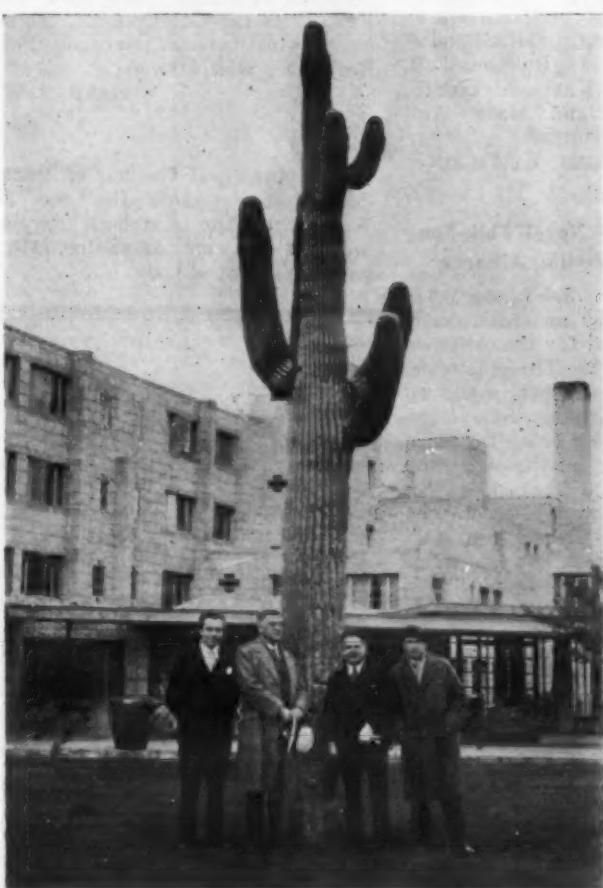
Ewing

Fritz Kreisler, Seen in London with His Newest Pet. The Famous Violinist Recently Lost His Faithful Dog, Rex, Who Accompanied Him to Every Recital. The New Dog Was the Nearest Mr. Kreisler Could Find to a "Perfect" Match"

At Left, Governor Alvin O. King of Louisiana, Prominent Among the Patrons of the Community Concerts Series Given in Leading Cities of His State, Is Seen (Left) in Baton Rouge with Arthur L. Wisner, Assistant Manager of the Community Concerts Association



A Devoted Pet Accompanies Blanche Anthony, Lyric-Coloratura Soprano, in an Outdoors Romp in New Jersey, Where the Artist Took a Recent Holiday Before Opening a Canadian Tour



At Left, During a Visit of the Hart House String Quartet to Phoenix, John W. Buck of Chicago (Second from Left) Acted as Host to the Members of the Organization. In the Picture Snapped by Geza de Kresz, Leader of the Quartet, Are Also Seen Boris Hambourg, Milton Blackstone and Harry Adaskin

At Right, Tito Schipa, Tenor of the Chicago Civic Opera (Left), with Antoinette Schipa and Frederick Longas, His Accompanist, Are Seen on a Week-End at Santa Barbara, Cal.



Bruni, Rome
Ottorino Respighi, Celebrated Composer, Who Arrived on the Bremen on March 5 to Conduct His Concert Triptych "Maria Egiziaca" in Its World Premiere with the New York Philharmonic-Symphony, Is Seen with Mme. Respighi, Herself a Concert Singer, During a Promenade in the Grounds of Their Rome Villa



CINCINNATI HEARS NATIVE NOVELTY

"Lincoln" Poem by Grimm Presented — Thalberg Is Soloist

CINCINNATI, March 5.—Musical Cincinnati was given generous representation on the programs presented by the Cincinnati Symphony, under the baton of Eugene Goossens, on Feb. 18 and 19. The soloist was Marcian Thalberg, pianist, of the artist faculty of the Cincinnati Conservatory of Music. A second local musician having a part in the program was C. Hugo Grimm, whose tone-poem "Abraham Lincoln" was given its first Cincinnati performance.

Of recent years Mr. Thalberg has made relatively few concert appearances, aside from special recitals at the conservatory. He has not been heard with the orchestra in many seasons. His playing of the Beethoven "Emperor" Concerto was the occasion for a well merited and prolonged ovation.

Novelty Well Received

Mr. Grimm's tonal portrait of Lincoln was also received with enthusiasm by the audience. The composer was presented with a basket of flowers and a wreath to match those received by Mr. Thalberg.

Mr. Goossens opened his program with the Mottl suite of ballet music from the operas of Gluck, exquisitely played. As a finale the concerts presented the Prelude and "Love-death" from "Tristan."

The conductor's reading of the music was exceptionally fine and the orchestra played it magnificently.

An entire evening of Eugene Goossens's music was presented on Feb. 20 by the College String Quartet of the College of Music of Cincinnati with the composer appearing as guest pianist. The members of the quartet are Emil Heermann and Ernest Pack, violins, Uberto Neely, viola, and Walter Heermann, 'cello. The program opened with the Quintet, Op. 23, for piano and strings. Next Mr. Goossens presented a solo group for piano, which included "Awakening" (from "Three Nature Poems"), "Hommage à Debussy," "The Tramp" (from "Ships"), six excerpts from "Kaleidoscope," and "The Marionette Show" (from "Four Concertos"). The program closed with a Sonata for violin and piano, superbly played by Mr. Goossens and Emil Heermann.

The Orpheus Club, under Thomas James Kelly, was recently heard in its second concert of the season with the Brahms Quartet as assisting artists. Isa Kremer recently appeared in recital at Emery Auditorium. At its last concert the Matinee Musical Club presented Robert Goldsand, pianist, in a highly successful recital.

Hindemith Novelty Presented

The eighteenth pair of concerts by the Symphony was led by Mr. Goossens, with Walter Giesecking as soloist, on Feb. 26 and 27. The orchestra opened the program with a beautiful performance of Brahms's Second Symphony. It was in very respect one of the major achievements of the season.

This was followed by the Mozart C Major Piano Concerto, which, it seems unnecessary to say, Mr. Giesecking played incomparably.



© Bachrach
C. Hugo Grimm, Whose Tone Poem "Abraham Lincoln" Was Performed by the Cincinnati Symphony Orchestra

After the intermission came the Cincinnati premiere of Hindemith's "Nusch-Nuschi" Dances, and as the finale to the program Mr. Giesecking, Mr. Goossens and the orchestra joined forces in a superb performance of the Strauss "Burleske" in D Minor for piano and orchestra. Following the performance of this work the usually well poised Saturday night audience gave way to cheers.

For the benefit of the unemployed musicians the Cincinnati MacDowell Society presented another program of compositions by Mr. Goossens at the Hotel Gibson on Feb. 24. During the program the composer appeared in the roles of pianist and violinist.

The program included the "Phantasy" Sextet, in one movement, for three violins, viola and two 'cellos, a Rhapsody for 'cello and piano; a Concertino for octet, in one movement; excerpts from "Kaleidoscope" and "Four Concertos," both for piano, and three groups of songs.

Members of the Cincinnati Symphony and of the MacDowell Society who took part in the program were: Emil Heermann, Howard Colf, Samuel Rabinowitz, Vladimir Bakaleinikoff, Herman Goehlich, Karl Kirksmith, Désiré Danczowski, and Mary Ann Kauffmann Brown, soprano.

SAMUEL T. WILSON

Louise Arnoux Gives Novel Folk-Song Program for Louisville Alliance

LOUISVILLE, March 5.—Louise Arnoux was welcomed by an enthusiastic audience at her recital for the Alliance Française on Feb. 23. Three groups, sung in distinctive costumes, made up the program of charming folk-songs. Mme Arnoux revealed a beautiful voice and much histrionic ability in such works as the mediæval "Legend of St. Nicholas," the colloquy between the Curé and the Serving Girl in "Simone," and the love-lorn Creole Bayou song, "Ah, Suzette Chere," all given with much effect.

F. B.

Joseph Littau Appointed Consultant to University Orchestra

LINCOLN, March 5.—Joseph Littau, conductor of the Omaha Symphony, has been engaged as orchestral consultant to the University of Nebraska Orchestra. Mr. Littau meets with the orchestra and its conductor, Carl-Frederick Steckelberg, for two hours each Friday afternoon. H. G. K.

YOUTHFUL PIANIST HEARD IN DETROIT

Symphony Under Kolar Plays Works by Contemporary Composers

DETROIT, March 5.—An unusual ovation was accorded the nine-year-old pianist, Evelyn Jirasek, of this city, in her appearance with the Detroit Symphony at the subscription concerts of Feb. 18 and 19. The young artist displayed truly remarkable abilities in a performance of Mozart's B Flat Major Concerto, accompanied by the orchestra under the baton of Victor Kolar. She had not been advertised beforehand and her appearance caused genuine surprise. The audiences at both concerts showed much enthusiasm.

At this same concert Victor Kolar led the orchestra in the First Symphony of Sibelius, Tansman's "Sonata Transatlantique" and Casella's Rhapsody "Italia."

Dalies Frantz, who won the recent auditions contest of the Symphony Society, was the soloist at the Saturday night concert on Feb. 20. He was given a standing ovation for his brilliant performance of the Liszt Concerto No. 1.

The orchestra contributed on this occasion Hadley's Overture "In Bohemia," and the Second Symphony of Dvorak.

Andersen and Scionti Perform

The Tuesday Musicales, at its second artist concert of the year on Feb. 9, presented Stell Andersen and Silvio Scionti in a program of compositions for two pianos. The two artists were received with great enthusiasm.

Harald Kreutzberg and his group presented an evening of interesting dances on Feb. 15 in Orchestra Hall.

The American Little Symphony, Valbert Coffey, conductor, gave two concerts recently. The first was on Feb. 15 at the Colony Club, the second at the Institute of Arts on Feb. 17. Both were well attended.

HERMAN WISE

The Municipal Council of Paris has decided to rename the rue Emile-Augier, in the sixteenth arrondissement of the city, after the late composer, Vincent d'Indy.

SWANS

(B Nat. to F Sharp)
(Poem by Sara Teasdale)

by
GEORGE DYER

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119 West 40th Street
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HUGH ROSS

CONDUCTOR SCHOLA CANTORUM

Other times—other music. The clock was turned back to the end of the twelfth century in Carnegie Hall last night to the end that those given to glib talk about atonality and polytonality might know something also of diaphony. This lesson in musical history was supplied by Hugh Ross and his Schola Cantorum and took the form of a work by the celebrated Perotimes.

—Oscar Thompson, *Eve. Post*

Mr. Ross has himself made changes in Fickers' arrangement. The effect last night of interpretation and of performance was admirable. The composition was in his head, heart and hand. The music was received with unmistakable enthusiasm and will no doubt be given often in the future.

—Olin Downes, *N. Y. Times*

COURSES IN CONDUCTING now being formed by Mr. Ross

Mr. Ross is available after winter season for GUEST PERFORMANCES as Choral and Symphonic Orchestra Conductor.

333 Fourth Ave., NEW YORK CITY

ROCHESTER HEARS WORKS BY HANSON

Reiner Conducts — Local Group Gives Straus Operetta

ROCHESTER, March 5.—The Rochester Philharmonic Orchestra, Fritz Reiner conducting, was heard in its eighth matinee concert of the season on the afternoon of Feb. 19, with Howard Hanson, director of the Eastman School of Music, conducting his two compositions on the program, and Harold Gleason, organist, as soloist. The program consisted of Berlioz's Overture, "Benvenuto Cellini," Hanson's Concerto for organ and orchestra, the same composer's symphonic poem, "Pan and the Priest," and Brahms's Fourth Symphony. There was a large and cordial audience.

Under the auspices of the Rochester Civic Music Association, Oskar Straus's "Chocolate Soldier" was given at the Eastman Theatre on Feb. 12 and 13, with local artists in the cast and the Rochester Civic Orchestra accompanying. It was a success both artistically and financially. With popular prices for the seats, the house was crowded to the doors with many standees on both nights, and the excellent singing and acting made the charming old operetta a delight both to the eye and ear.

A number of the singers were former members of the American Opera Company. The cast included Dorothy Drakely, Olivia Martin, Harold Singleton, Inez Quinn, Stanley Hawlins, Edward Van Neil, Richard Halliley,



Howard Hanson, Who Conducted His Own Concerto for Organ and Orchestra with the Rochester Philharmonic

Louise Leonard and Robert Stone, Thelma Biricree and Harold Kolb danced the Russian dance. The ensemble, numbering fifty-two, was trained by Hermann Genhart, and Guy Frazer Harrison conducted both performances.

MARY ERTZ WILL

Myra Hess will give her final New York recital for the season, a request program, in the Town Hall on Sunday afternoon, April 24. Miss Hess, who concludes her tour of fifty concerts on May 1, will sail for Europe on May 6. She will return to America in 1933.

WORCESTER LAUDS CLEVELAND FORCES

Paderewski Gives Recital—Local Orchestra Appears

WORCESTER, March 5.—The concluding concert of the Civic series was given by the Cleveland Orchestra on Feb. 16, in Mechanics Hall, Nikolai Sokoloff winning many new friends with his fine performances. The orchestra, heard here for the first time in last year's series, was engaged for this year by popular demand. The pleasantly diversified program presented two works not heard here previously: Zemachson's Chorale and Fugue in D Minor and Ravel's "Menuet Antique," Brahms's Second Symphony was given a gracious reading, and Debussy's "Afternoon of a Faun" and Tchaikovsky's stirring "Marche Slave" completed the program.

The Worcester Art Museum series of free Sunday afternoon concerts offered as the concluding programs: the Vannini Symphony, composed of twelve musicians from the Boston Symphony Orchestra, on Jan. 24, and Arthur Fiedler's Boston Sinfonietta of sixteen players on Feb. 21. About three thousand people attended each concert.

The recital by Paderewski in Mechanics Hall on Jan. 28 drew so many applicants for tickets that extra seats were set upon the stage. The program included a Debussy group, many Chopin compositions and works by Beethoven, Schumann, Bach and Liszt.

The Worcester Philharmonic Orchestral Society, Albert W. Wassell, conductor, presented a concert at Worces-

ter Academy on Feb. 14. The society is rehearsing for a concert to be given at Horticultural Hall in May, with a guest soloist.

The Mendelssohn Singers, composed of fifty male voices under J. Fritz Hartz, with Arvid C. Anderson as accompanist, presented a concert at the Public Library in Boston on Jan. 31, by invitation of the Library Association.

The Nina Fletcher string quartet has recently presented two musicales in the home of Dr. and Mrs. Leonard Wheeler, before distinguished audiences of invited guests. The first program was given on Jan. 24 and the second on Feb. 21. In the latter program, Arthur J. Bassett, pianist, assisted the quartet in the Schumann Quintet, Op. 44. The members of the quartet are: Nina Fletcher and Alice Jennings, violins; Eunice Wheeler, viola; and Harrison G. Prentice, cello.

JOHN F. KYES, JR.

Philadelphia Orpheus Club Gives New Works in Anniversary Concert

PHILADELPHIA, March 5.—The Orpheus Club, under Alberto Bimboni, gave the second private concert of its sixtieth anniversary season in the Academy of Music on Feb. 17. A feature of the program, which was sung with fine tonal quality under the baton of Mr. Bimboni, was the Coronation Scene from Moussorgsky's "Boris Godounoff." Two works written for and dedicated to the club, "Why Don't You Try?" by Pietro Yon and "To the Sea" by A. Walter Kramer, were presented for the first time and repeated in response to applause. Ellis Clark Hammann and Alton K. Dougherty were the accompanists.

MURIEL KERR

Pianist

"AGAIN WON HER AUDIENCE"

in her late

NEW YORK RECITAL

(Town Hall, February 11, 1932)

TIMES

"Miss Kerr has an excellent technique and a gift of expression. She played the Bach Chaconne with movement and understanding. She again won her audience with the Mendelssohn Scherzo, which she interpreted with an extremely light touch. The Schumann Phantasie was interpreted in the rich glowing spirit of the composer."

HERALD-TRIBUNE

"Muriel Kerr gave her annual piano recital in Town Hall last night. There is no pleasanter task for the reviewer than that of recording the progress of young musicians. She revealed a truly astonishing development in musicianship since last year. The Chaconne was set forth with power, breadth and bravura, and the Mendelssohn Characterstuck and Scherzo with deftness and feathery pianissimi and staccato. The audience was of good size and was enthusiastic."

WORLD-TELEGRAM

"PIANIST PLAYS WITH FEATHERY LIGHTNESS OF TOUCH AND AIRY GRACE"—(Headline). "Offering a program calculated to test the full range of her abilities, Muriel Kerr, the young and comely pianist who was introduced three years ago at a concert of the Schubert Memorial, Inc., gave a recital in Town Hall last night. The 'Leicht und Luftig' of Mendelssohn she played with a feathery lightness of touch and an airy grace, making it sound like a soft breath of wind playing slyly among the strings. She was notably lyrical and restrained in the 'Song Without Words.' In the 'Scherzo' her fingers danced over the keys with whirlwind speed. Her performance of Grieg's 'Night Winds' and 'Scherzo' were all one could wish. Scriabin's 'Desir' and F-sharp major sonata ended the program. Miss Kerr played the sonata with an adroitness that made light of its technical problems. The pianist was cordially received by a good-sized audience."

SUN

"Miss Kerr's performance provided a very pleasing surprise. It was as though some magic spell had been cast over her art, bringing with it a progress which has taken her ahead at leaps and bounds. Her style has broadened immensely, her rhythmic sense has been bettered and her sense of poetic tone coloring sent on the straight road to full maturity. These attributes of pianistic equipment were generally well disclosed in Miss Kerr's readings of Bach, Mendelssohn and Schumann. The 'Leicht und Luftig' number was a model for shimmering tones, delicate tone tracery and nuance. The Chaconne was well played with Busoni's intent, so far-reaching in regard to tone and style, well realized. In the Schumann Fantasia Miss Kerr showed an admirable grasp of sensitive and varied human moods, and she played the music with simple or dramatic speech applied in good measure. Miss Kerr's recital promised her an outstanding position among women pianists."

POST

"Among the young pianists who seem to have that gift of expression which makes concert playing worth while is Muriel Kerr, who was heard in Town Hall last night by an audience which liked her much. Miss Kerr has a clever technique and also the communicative faculty which distinguishes the artist from the keyboard mechanic, and she has the skill and understanding which enable a pianist to differentiate in the performance of compositions by composers as unlike as Mendelssohn and Scriabin. In addition, Miss Kerr pleases the eyes."

JOURNAL

"Muriel Kerr, one of the prize winners of the Schubert Memorial a few years ago and more recently established as a concert pianist in her own right, gave a recital last night in the Town Hall. She put together an unchallenged programme which she presented in technically capable fashion and with a good deal of insight into its musical requirements."



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This Disputed Matter of Performing Fees

FROM time to time the press contains reports of performing fees asked of orchestral, operatic and choral organizations, generally with the added comment that the fee asked makes the performance of the work in question an added problem for the organization to solve in its otherwise already difficult existence.

In this way the general public, which is uninformed in matters of this kind, concludes that performing fees are burdens, arbitrarily imposed by publishers and composers. Strangely enough, the musical public, which ought to know about the relations between publishers and performing organizations, seems to be almost as much in the dark as the general public.

The fact is that performing fees, such as are asked by publishers of important operas, symphonies, etc., are based on a long standing and still obtaining condition which makes it impossible for a music publisher to balance his budget on the sale of concert music. The sale of a new symphony, that is, of copies of the orchestral score and parts, over a period of ten years would hardly reimburse the publisher for his original investment, publication being very expensive.

Therefore, it has become a custom to rent the material, especially of new works, charging a fee simultaneously for the use and the right to per-

form. In this way the publisher is enabled not only to make both ends meet, but in some cases actually to earn a profit, impossible before.

Thus far, mention has been made only of the music publisher. The composer, who has created the work, whether opera or symphony, is, we contend, similarly entitled to remuneration, a thing which the sale of works of the kind mentioned produces for him in such small amounts as to be negligible. The serious composer, devoting himself to the writing of works in extended forms, has for years been obliged to write shorter pieces, such as songs, piano and violin pieces, part-songs, etc., in his attempt to gain a revenue from the sale of his product. His larger works, provided he wrote any, were declined by publishers, with few exceptions, as being unprofitable and unmerchandisable.

The custom of performing fees, on the other hand, brings to the composer, as well as the publisher, a definite revenue, not one, in most cases, on which he can live, but at least revenue enough to record on his income sheet.

The performance rights to operas, such as those of Puccini and Strauss, to mention two of the most successful composers of our time, have always been given on payment by the opera company of a performance fee to the publisher, who in turn shares with the composer, according to the arrangement between them. Similarly with the orchestral works of Strauss, Schönberg, Stravinsky, Ravel, Respighi and many others.

* * *

The fees asked have rarely been excessive. When they have been, the public has learned of it through newspaper discussion, often written by reporters unversed in this special field, and calculated to stir up indignation, rather than to disseminate information. Take for example a composer of international fame like Arnold Schönberg. When the premiere of one of his most important works was given in this country, his publishers asked but a few hundred dollars per performance. Surely, this is a modest amount, when it is realized that the sum was to be divided between publisher and composer. This fee is typical of what is charged to orchestras, opera companies, etc., and yet the fiction persists that the performing fee is a burden.

It is readily seen that this is not the case. The fees are usually asked only in connection with new works, or new editions of old works. Surely, the omission of such works from programs can only make the matter of concert-giving less interesting. Let a conductor make his programs entirely from the standard old repertoire, without any new works that call for performing right fees, and he will soon discover that public interest will wane. Novelty will always arouse public interest, necessary for any concert enterprise.

Again, we have the case in the matter of opera performances, where the fee charged for a new opera is, let us say, but one-sixth of the fee paid a famous singer in the cast. Surely, this is an inequitable state of affairs. Is not the composer of an opera which is worth while producing, entitled to one-twelfth as much for a performance of his work as a prima donna receives for singing a role in his opera? We think he is. We hold that the publisher is truly justified, morally as well as legally, in maintaining his position in regard to it, a position in which he is supported by the copyright laws of this country. These laws forbid the performance for profit of copyright works without the payment of a fee.

But, apart from the practical side, we earnestly believe that it is the duty of producing organizations to foster the writing and the publication—for without publication composers will not be encouraged to write—of art music. They can do so by paying the performing fees asked, contributing in that way to the future of the art in which they are concerned. The composer of the kind of music in question receives but little from his music, no matter what fee is asked.

Personalities



Coamo

Sir Thomas Beecham, the jovial British Conductor, Arrives to Assume the Leadership of the Philharmonic-Symphony for the Remainder of the Season

Rachmaninoff—Shortly before sailing for Europe, Sergei Rachmaninoff expressed the opinion that modern music represents only retrogression. "I do not believe," said the Russian composer-pianist, "that anything worthwhile can grow out of it, because it is lacking in the one great essential, heart."

Sousa—At a recent dinner given in his honor by the American Legion Post of the New York Athletic Club, John Philip Sousa received an honorary Legion citation as the oldest legionnaire. His march, "The Stars and Stripes Forever" was played with all 500 diners standing.

Thomas—After giving eight recitals in ten days last month, John Charles Thomas took a two weeks' holiday at Palm Beach before starting on a transcontinental tour, devoting his time to fishing and swimming. Mr. and Mrs. Thomas were the guests of the latter's parents, Mr. and Mrs. George A. Dobyne.

Stengel—Mrs. Juliet de Coppet Stengel has presented to the music school of the Henry Street Settlement a collection of fourteen sixteenth century stringed instruments which had been assembled by her father, the late E. J. de Coppet. Felix Warburg, president of the board of directors of the settlement, accepted the gift in behalf of the school.

Lieban—in celebration of his seventy-fifth birthday, Julius Lieban, a buffo grand opera tenor of the 'eighties, emerged from retirement to sing the role of Mime in a recent performance of "Rheingold" at the Berlin Staatsoper. Mr. Lieban became famous in the role while traveling with Angelo Neumann's Wagnerian company. He was given a tremendous ovation by the Berlin audience.

Noble—Bishop William T. Manning, of the Protestant Episcopal Diocese of New York, acting for the Archbishop of Canterbury, conferred the Lambeth degree of Doctor of Music upon Dr. T. Tertius Noble, organist and choirmaster of St. Thomas's Church, New York, at a special service there on Feb. 28. This is the first time the honor has been given to anyone not living in the British Empire.

What They Read Twenty Years Ago

in MUSICAL AMERICA for March, 1912

Now, Ain't That Just Too Bad!

There exists in Germany a Cabinet ruling that no member of the Hohenzollern family may be prostrated on the stage before he has been defunct two hundred years.

~~1912~~

"I Love You, Vladimir, Your Art Is So Warm"

(Headline) COLD DENVER MELTED BY DE PACHMANN'S ART.

~~1912~~

You and Me, Too!

"Glazounoff is one of the modern Russians with whom I am not much in sympathy," said J..... H.....

~~1912~~

A He-Man's Job, Though!

An opera singer suing for divorce said recently of the party of the other part, "He has no business, except being my husband."

~~1912~~

Exaudi Nos!

"Let all lovers of the gracious art of song unite in a prayer that the contralto voice shall not pass out of existence. The ambition to be a soprano without doubt lurks in every contralto soul."—W. J. Henderson.

~~1912~~

It Amounted to That

Does Arrigo Boito desire to take his place in the annals of music as a one-opera man? He has been at work on "Nero" for a good half of his life, for it is thirty-five years since it was begun.

~~1912~~

Why They Come to U. S. A.

Of the 2,400 conductors in Germany, Austria and Switzerland, there are 1,800 that earn less than \$24 a month by their baton.

~~1912~~



Ernst von Dohnanyi, from a Silhouette Made During a Recital in March, 1912. Mr. von Dohnanyi's Artistic Shadow Has Not Grown Less with the Passage of the Twenty Ensuing Years

COLON OPERA HOUSE DEFICIT IS REDUCED

Buenos Aires Planning Second Opera Season Under Municipal Management

BUENOS AIRES, Feb. 25.—The second Colon Opera season under municipal management, which is scheduled to open on May 25, is expected to include performances of notable quality. Details as to the personnel of the company have not been announced, but it is reported that the artistic and musical direction will be under new auspices.

Figures recently issued on the last season, including 128 opera and ballet performances and concerts, showed a loss of only \$88,000, which is said to be the smallest on record for this opera house. The deficit was less than 25 per cent of the previous ones, despite the fact that the admission prices were lower. In addition, the quality of the performances—particularly those of the final month of the season, under Georg Sebastian as intendant and Otto Klemperer as principal conductor—were on an artistic level hitherto unapproached in South America, with a repertoire including works by Mozart and Wagner. The stage was provided with the latest mechanical devices, which made possible a degree of stagecraft never before realized at the Colon.

Control of Eastman Theatre Resumed by University of Rochester

ROCHESTER, March 5.—The Eastman Theatre, which had been leased to the Paramount-Publix Corporation, and which had been closed for the past ten months except for the weekly concerts, is again under the control of the University of Rochester. The lease was to be cancelled on March 7, and the theatre will henceforth be available for the promotion of "a larger appreciation of music," according to Dr. Rush Rhees, president of the university.

The Paramount-Publix Corporation assumed operation of the theatre on Dec. 17, 1929, after the university had reported a loss of \$75,000 in the last year of its operation. M. E. W.

The first local performances of Hindemith's opera "Neues vom Tage" were recently given in Königsberg.

SUBSIDY WITHDRAWN

Covent Garden to Dispense with Summer Season of International Opera

LONDON, March 1.—The British Government has decided to withdraw its subsidy of the Covent Garden Opera Company, which has amounted to £17,000 (or approximately \$85,000) annually, and was scheduled to be given for a period of five years. The company has decided to dispense with its usual summer season of international opera, which has for so long been one of the outstanding musical events of the capital. The Covent Garden Opera Syndicate plans to devote its resources this fall to the production of opera in English.

Cap and Bells

The Boomerang School of Bowing

ANOTHER of those strange occurrences, which seem to be especially plentiful this season, is reported in a recent palpitating dispatch. It concerns a temperamental conductor and an incautious lady violinist, who ventured too near the flame.

"This occasion was marked by an incident which might have been a catastrophe had not Miss Z—had *savoir faire*. While playing with her usual fire and brilliance, she stepped too close to Mr. Y—, who at that moment made an emphatic down-beat with his baton, struck her bow, and away it went flying out of her hand and into the audience.

"Fortunately it did not go too far and was immediately returned to her. Mr. Y—, sensing that the bow had been recovered, quickly called 'Cut' to his men, each turned a sheet of music, almost, it seemed, to the rhythm of the concerto, and Miss Z—, with the intuition of the true musician, struck the right note with them."

We are planning a little invention to circumvent such dastardly behavior on the part of violin bows. It consists of one piece of very flexible elastic, firmly attached to bow and buttonhole. We are thinking about having it patented. Of course, it should have a suitable name—something short and memorable like "Bow-O-No." We are offering a second-hand stogie for the best suggestions. . . .

For Pale People

AN inveterate funster opined the other day that the loges for Sir Thomas Beecham's concerts with the Philharmonic, like the receptacles for a certain highly favored remedy compounded by his family, ought to bear the legend:

"WORTH A GUINEA A BOX."

We do not credit a report, however, that the orchestra is to be renamed the Pill-harmonic.

Auditors Wanted

THE committee which is sponsoring New York's emergency drive for unemployed musicians is nothing if not inventive. Each contribution, from ten cents up, is to be given a musical equivalent, beginning with an eighth note.

Sounds as if the books would look pretty much like a Schönberg score.

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NEW ORLEANS HAS COLORFUL EVENTS

Conservatory Quartet in Concert—Music Heard in Theatres

NEW ORLEANS, March 5.—The first of two spring concerts by the String Quartet of the Conservatory Orchestra Association was given on Feb. 23, in Marquette Hall. Quartets by Beethoven and Grieg and shorter numbers were expertly performed. Dr. Ernest Schuyten, composer and head of the conservatory, was first violin, Ella de Los Reyes and Phillip Schaffner, second violin and viola, respectively, and Marcel Guerman, a recent arrival from Belgium, 'cellist.

New officers elected on Feb. 20 by the Conservatory Orchestra Association are as follows: Charles H. Behre, president; Mrs. Henry E. Gumbel, vice-president; M. A. Carso, secretary, and Mary M. Scott, treasurer. The board of directors includes Mrs. Leo Burthe, Mary M. Conway, Violet Hart, Dr. S. H. McAfee, Mrs. W. H. McFadden, Mrs. Mark Robinson, Ernest Schuyten, Mrs. W. K. Stryker, George H. Terriberry, Mrs. George Thompson and Mrs. Arthur C. Waters.

Folk-Music Programs Given

Several recitals of folk-music have been heard recently. Ellenor Cook, heard on Feb. 26 in Dixon Hall, in the Junior Philharmonic Series, assisted by Maryann Shelly at the piano, gave songs and dances of various lands delightfully. A similar recital was given on the preceding afternoon as one of the weekly Dixon Hall concerts, by Eula Sanders, who was accompanied by Eda Flotte-Ricau. A third folk-music program of works from India, Cuba, Mexico and Syria, was heard at the Y. W. C. A. International Tea on Feb. 21.

A concert was given at the Orleans Club, arranged by the music committee, on Feb. 23. Those heard were Yvonne LeBaron, pianist; Mildred Butz, soprano, accompanied by Mrs. Blanche Prince; and Mrs. Harold Weil, accompanied by René Salomon.

Robert Harkness, Australian pianist, gave his sacred compositions in two recitals on Feb. 21 and 22, the first at the St. Charles Avenue Baptist Church and the second at the Baptist Bible Institute, assisted by Mrs. Harkness.

Stage Works Presented

An operetta, "Hulda of Holland," was given three performances on Feb. 27 and 28 in Marquette Hall by the Glee Clubs of Loyola University and Ursuline College. Alfred J. Bonomo directed the operetta. The Loyola Orchestra, led by Hamil Cupero, played the accompaniments.

Navajo Indian songs were employed in the play "Laughing Boy," dramatized by Otis Chatfield-Taylor from the Pulitzer prize novel of Oliver La Farge of New Orleans, which had its world-premiere at Le Petit Théâtre du Vieux Carré with nightly performances from Jan. 25 through Feb. 1. Tribal songs and dances, collected by the author, were arranged by Harold Levy, and played on native instruments from New Mexico. The dances were arranged by Olga Peters.

"The Green Pastures," by Marc Connelly, from the book by Roark Bradford of this city, was read by twenty-one members of the Council of Jewish Women at the Weil Centre, directed by

Mrs. Eberhardt Deutsch, on Feb. 15. Spirituals were given between the scenes by the Newcomb College Glee Club, led by Catherine Price. Miss James Catherine Rule, soprano, sang the "23rd Psalm" as solo.

SELBY NOEL MAYFIELD

Metropolitan Museum Opens March Series Under David Mannes

The March series of symphonic concerts at the Metropolitan Museum of Art under the baton of David Mannes opened on March 5 with Dvorak's "New World" Symphony as the principal item of the program. Smetana's "Bartered Bride" overture, the Bach D Major Suite, the "Sorcerer's Apprentice" of Dukas, Wagner's "Siegfried Idyl" and Tchaikovsky's "1812" Overture were also performed.

The concert of March 12 will include performances of Schubert's "Unfinished" Symphony, the Brahms Variations on a Theme by Haydn, and several Wagner excerpts. That of March 19 will present Beethoven's Third "Leonore" Overture and the Second Symphony of Tchaikovsky with a number of shorter works. On March 26 the "Eroica" Symphony of Beethoven will head a program including works by Berlioz, Tchaikovsky, Wagner and Rimsky-Korsakoff.

These concerts, now in their fourteenth season, are preceded in each case by a lecture by Thomas Whitney Surette in the museum's lecture hall on the afternoon of the same day.

Prague Marks Mozart's Death Anniversary with Festival

PRAGUE, Feb. 25.—The 140th anniversary of Mozart's death was celebrated by the Czech National Theatre with a week-long festival, in which the composer's operatic development from "Idomeneo" to "Magic Flute" was illustrated. The chorus and orchestra also gave the G Minor Symphony and the Requiem under the baton of Ottakar Ostrcil.

TENNESSEE TEACHERS TO MEET IN NASHVILLE

Milton Cook, Supervisor of Music, in the Nashville schools.

The State Band and Orchestra Contests will be held in Chattanooga the last week in March. Mary Ruth Hall, third vice-president of the State Music Teachers' Association, will be general chairman of these contests. Joseph E. Maddy, director of the National High School Band and Orchestra Camp, will come to Tennessee to act as judge in these contests.

Contests for Glee Clubs and Pianists—Pedagogues to Sing

NASHVILLE, March 5.—The Tennessee State Music Teachers' Association, Mrs. Forrest Nixon, president, will meet in annual session in Nashville, March 22-26, in conjunction with the State Teachers' Association, of which it is the music section.

The music teachers will hold a Music Festival, consisting of concerts and contests by musicians of the state. Several hundred boys and girls from the schools of Tennessee will participate in the various music activities.

An outstanding feature of the festival will be the Rural Chorus of Tennessee children, led by Charles A. Fullerton, of Teachers College, Cedar Falls, Iowa. Mrs. Elizabeth Bell, of Austin Peay Normal School, Clarksville, is Tennessee state chairman of Rural School Music.

There will be contests for girls' and boys' Glee Clubs, directed by Clementine Menahan, Supervisor of Music in the Memphis schools, and Dean C. Tabor, of Tennessee Polytechnic School, Cookeville. E. May Saunders, of State Teachers' College, Murfreesboro, is state chairman of Vocal Music.

The annual State Piano Playing Contests, open to piano students of all ages from children to high school seniors, will be in charge of Virgil Smith, of the Memphis Conservatory of Music. The capital prize in the piano contests will be a year's scholarship at the Chicago Musical College, the scholarship to be awarded the winner of first place in the twelfth school grade contest.

At an evening session of the State Teachers' Association, a Teachers' Chorus, composed of school and music teachers of the state, will be led by

George F. Boyle, Composer-Pianist, Gives North Carolina Concerts

SALISBURY, N. C., March 5.—George F. Boyle, composer-pianist, recently concluded a concert tour of North Carolina in which he appeared at Duke University, Durham; Meredith College, Raleigh; Catawba College, Salisbury; Lenoir-Rhyne College, Hickory; and Queens College, Charlotte. Mr. Boyle will be heard this season in several private musicales in Philadelphia, and in the Saturday evening series at the new hall of the Juilliard Music School in New York during April.

In his Carolina concerts, Mr. Boyle met numerous friends and former pupils who had studied with him in his eleven years activity as teacher at the Peabody Conservatory, the Curtis Institute, and during seven years at the Institute of Musical Art of the Juilliard School of Music.

Sir Thomas Beecham and Gretchaninoff Arrive—Rachmaninoff Sails

Sir Thomas Beecham, now conducting the New York Philharmonic-Symphony, arrived in New York on the Europa on Feb. 25. Alexander Gretchaninoff, Russian composer, who will tour the United States in programs of his own works, arrived in the Ile de France on March 2.

Sergei Rachmaninoff, composer-pianist, sailed on the Europa on Feb. 26.

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ST. LOUIS FORCES PRESENT NOVELTIES

Two American Works Are Heard—Gabrilowitsch Is Soloist

ST. LOUIS, March 5.—Ossip Gabrilowitsch, pianist, was the soloist at the fourteenth pair of concerts of the St. Louis Symphony under the baton of Vladimir Golschmann. Mr. Gabrilowitsch played the Schumann Concerto in A Minor in a way not soon to be forgotten. He was accorded an ovation at the close of the work, and was called upon for three encores at the evening performance. Mr. Golschmann's accompaniment was beautifully finished in every respect. The first half of the program was made up of an effective reading of Beethoven's Third "Leonore" Overture, a first-time hearing of the American composer, Blair Fairchild's, "Chants Nègres," and three pieces from the "Damnation of Faust" by Berlioz. The "Rakoczy March" in this group was exceptionally stirring and very well played. The Orchestra gave a fine performance of the Fairchild work.

Kessler Work Given

For the fifteenth pair of concerts on Feb. 19 and 20 Mr. Golschmann offered a program of fine balance. Works of two modern and two classical composers were heard. The first modern work to be played was a "Poème" for orchestra by John Kessler, St. Louis pianist, composer and pedagogue. The work possesses distinct melodic appeal, and is well put together. Mr. Golschmann gave it an admirable performance and shared the audience's appreciation with the composer.

A suite "La Tragédie de Salomé" by Florent Schmitt was the other modern composition. This was well played and warmly received. The opening number was Mendelssohn's delightful "Ruy Blas" Overture, and a fine, musicianly reading of the Brahms F Major Symphony completed the program.

The St. Louis Chamber Music Ensemble gave its concluding concert of the season at the Hotel Chase on Feb. 14 before a large audience. The program included compositions of Poulenc, Florent Schmitt, Arnold Bax, Alois Haba and Arnold Schönberg. Musicians who participated were Corinne Frederick, piano; Joseph Faerber and Francis Jones, violins; Herbert Van den Berg, viola; Max Stein-del, cello; Rene Corne, oboe; Louis Pietrini, bassoon, and Edward Murphy, horn. It is planned to continue this series next year with augmented forces.

Symphony Plays at University

In celebration of the bicentennial of George Washington, as well as the seventy-fifth anniversary of the founding of Washington University, a stirring concert was given by the St. Louis Symphony Orchestra, with Mr. Golschmann conducting, assisted by the musical clubs of the university. Designated as the fourth popular concert, this took place in the spacious Field House of Washington University on Feb. 21, and thousands attended.

As a feature of the combined portion of the program, John Alden Carpenter's "Song of Faith" was given a reverent and impressive reading. The audience responded with enthusiasm. Under the direction of Clay Ballew, the Men's Club sang several numbers. The University Chorus, under the baton of C. Calvin Ringgenberg, and the Women's Glee Club conducted by Es-

ther Repleglo, likewise participated. Orchestral presentations included Brahms's "Academic Festival" Overture, two movements from Tchaikovsky's Sixth Symphony, the Nocturne from Mendelssohn's "Midsummer Night's Dream" music, and Ravel's "Bolero."

The third concert of the Civic Music League brought Harald Kreutzberg and his group of dancers to the Odeon on the evening of Feb. 23. Mr. Kreutzberg triumphed in his solo numbers, and the work of the ensemble was a delight. A capacity audience was most enthusiastic.

Student Concert Given

The St. Louis Symphony Orchestra presented a students concert on Feb. 11. Selections were chosen to reveal the use of the brass instruments, Mr. Golschmann explaining their functions while members of the orchestra gave demonstrations.

The Musicians' Guild presented a lecture-recital of compositions by Mrs. Charles Allen Cale, pianist, assisted by Katherine Cowan, soprano; Mrs. Emerson Brown, violinist, and Emerson Brown, baritone. The recital took place at the College Club on the afternoon of Feb. 14.

The Piano Teachers' Round Table presented Guy Maier, American pianist, at the Sheldon Memorial on the afternoon of Feb. 27. The audience was made up mostly of children whom Mr. Maier carried along with him in a story of a trip through the Northern woods, intimately told and musically illustrated with numbers by Bach, Mozart, Gossec, Ibert, Stevens, Grieg and J. P. Scott. John Alden Carpenter's "Krazy Kat" occupied the second half of the program, with Mr. Maier describing the action as he played it. It was a most successful recital.

SUSAN L. COST

DENOUNCES "CROONING"

New York Singing Teachers' Association Protests Vocal Method

A resolution supporting the stand taken by William Cardinal O'Connell, Archbishop of Boston, protesting against the fashion of "crooning," which has gained considerable popularity on the stage and radio, was adopted by the New York Singing Teachers' Association at a meeting in February. The statement issued by the association was as follows:

"The New York Singing Teachers' Association most deeply and intensely agrees with Cardinal O'Connell's stand in the matter and compliments him on his fearless and uncompromising attack.

"We, as teachers of singing, feel that the influence of this devitalized tone is detrimental to the highest form of normal voice processes. It robs the human voice of its ability to express the higher emotions and deprives it of its inherent devotional quality. It limits the development of the vocal mechanism and corrupts the minds and ideals of the younger generation.

"An eminent authority from one of the important broadcasting stations of New York spoke recently at one of our association meetings on the subject of voice production for radio broadcasting. He made it very clear, referring both to individual and group singing, that there was a wide difference between the so-called 'crooning' (*senza voce*, as he expressed it) and a smooth,

even, legato pianissimo as a basic form of tone. The latter is not only beautiful, but can be developed. Crooning cannot.

"The Association feels that Cardinal O'Connell's statement has had a great influence for good and, coming from such a dignitary and leader, it will greatly advance the cause of sincere, honest and artistic singing of good songs worthy of being presented to listeners."

Sidney Sukoenig Heard with Boston Ensemble in Newport Engagement



Fayer, Vienna
Sidney Sukoenig, Pianist, Soloist with the Boston Sinfonietta in Newport

NEWPORT, March 5.—In a concert given by the Boston Sinfonietta, conducted by Arthur Fiedler, under the auspices of the Civic Music Association, on Feb. 16, Sidney Sukoenig, pianist, won a prolonged ovation for his performance in the Schumann Concerto and was compelled to give an encore.

Mr. Sukoenig is scheduled to appear as soloist with the NBC Symphony Orchestra, under Walter Damrosch, on March 20. In this broadcast he will play the piano part in Vincent d'Indy's "Symphony on a Mountain Song." On March 17 he will give a recital in the Thursday Morning Musical series in Elmira, N. Y.

Edward Johnson Sings at Dedication of Lafayette Bust

Edward Johnson, tenor, was heard at a celebration of the Washington bicentenary and dedication of Houdon's bust of Lafayette in the auditorium of the library of New York University on Feb. 22. Among those present at the ceremony were M. Sébastien Charléty, M. André Chevillon, Comte René de Chambrun, Colonel François Pillon, Hon. Samuel Seabury, Dr. Edwin Markham and Agnes Repplier.

Martha Baird Makes Tour of Middle and Far West

Martha Baird, pianist, was scheduled to leave early in March on a concert tour of the Middle and Far West. Recent additions to her list of engagements are appearances on the newly organized Community Concert Courses in Billings, Mont., March 10, and Oil City, Pa., March 14. On her return to the East, Miss Baird will play in Charleston, S. C., on April 5, for the Musical Art Society.

EL PASO SYMPHONY IN THIRD CONCERT

H. Arthur Brown Leads Local Forces in Varied Program

EL PASO, March 5.—The El Paso Symphony Orchestra surpassed its previous performances in its third concert in the Scottish Rite Auditorium on Feb. 15, under the baton of H. Arthur Brown.

The program opened with Mendelssohn's "Fingal's Cave" Overture, followed by the ballet music from Massenet's "Le Cid."

In Saint-Saëns's "Carnival of the Animals," the piano obbligatos were played by Mrs. Frank Cameron and Marguerite Hartsook. Mr. Brown, who was loaned by the Juilliard School of Music, will return next year to continue his activities here.

Mr. and Mrs. G. A. Radford of Webster Grove, owners of the Radford School for Girls, were guests at a recital by the pupils of Jewel Trent, assistant music instructor at the school. Miss Hartsook, head of the school's music department, is a recent graduate of the Cincinnati Conservatory.

Elizabeth Garrett, singer, composer and teacher, and her sextet from New Mexico, gave a concert at the Woman's Club on Feb. 21. Miss Garrett is author of New Mexico's state song. Members of the sextet are: Mrs. John Martens, Mrs. Evans Smith, Mrs. R. M. Tigner, Ann Ballard Johnson, Helen Goodell, and Harriet Poorbaugh. Katherine Hanney was the accompanist.

Mary Lou Bates was presented in a piano recital at the studio of her teacher, Marie Hinds Smith. William Bates, tenor, accompanied by Nellie Jarvis Manning, was also heard.

Viola Mitchell, American Violinist, Heard with Paris Orchestra

PARIS, March 1.—Viola Mitchell, young American violinist, was warmly received when she appeared as soloist with the Orchestre Symphonique de Paris, under Pierre Monteux, in the Salle Pleyel, recently. She was heard in the first Paris performance of Szymanowski's Violin Concerto.

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KANSAS CITY HAS OPERA PREMIERE

"The Bride of Bagdad" by Julius Osiier Given First Hearing

KANSAS CITY, March 5.—Julius Osiier's three-act opera, "The Bride of Bagdad," with a libretto in verse by the Rev. Dr. Andreas Bard of this city, was given its premiere at the Ararat Temple on Feb. 2 and 3. The work was received with cordiality. Both the composer, who conducted the orchestra, and the librettist were given enthusiastic demonstrations at the end of the performances.

Mr. Osiier was born in Copenhagen in 1868, and studied with Lembcke, Gade, Svendsen and Grieg. He has written a wide variety of compositions, including a Symphony in D Major, a Symphonic Overture, and a Serenade Elegante. His two-act ballet, "Perkeo," was given its premiere at the Royal Opera House in Copenhagen. Mr. Osiier, who has lived in this city a number of years, inaugurated the "Pop" Symphony concerts formerly given here.

The opera, based on much research and historically accurate, deals with an episode in the life of Haroun-al-Raschid, caliph of Bagdad.

A Melodic Score

The music has scarcely a trace of the modern influence. The composer has invested the solos and ensemble numbers with his rich melodic gift. While the work in general lacks cohesion, the



Thomson

Julius Osiier, Composer of the Opera "The Bride of Bagdad," Which Was Given Its Premiere in Kansas City

overture and some of the ensemble numbers are effectively orchestrated.

The scenery and costuming devised by Gerd Tolzien, were striking. The cast was made up entirely of local artists, and gave a generally impressive performance. It included Cliff Cline as Haroun-al-Raschid; James Pound, Mesur; Joseph Meyer, Jaffer; Russell Rizer, Omar; Lester Harding, Abdullah; Harold Runyan, a Stranger; Grace Nelson McTernan and Marguerite Johnson Blaine, alternating as Abassa; Freda Draper, Hasfana, and in other roles, Fanny Fried, Helen Becklean, May Lee and Stanley Tyson. The Marie Kelly Ballet, headed by Myldred Lyons, gave dance numbers. Aubrey

Waller Cooke trained the chorus. William J. Mack was the stage director.

BLANCHE LEDERMAN

Dr. T. Tertius Noble Honored with Church Window and Lambeth Degree

In honor of Dr. T. Tertius Noble's fifty years of activity as organist in England and the United States, the parishioners of St. Thomas's Church in New York, where the noted musician is organist and choirmaster, have installed a large stained glass window in the north clerestory. The window, designed by James Egan and made by James Powell & Sons of London includes a number of figures symbolic of the musician's career. It was unveiled and dedicated on Sunday afternoon, Feb. 28, by the Rev. Dr. Relif H. Brooks.

At this service, the Lambeth degree of Doctor of Music was conferred upon Dr. Noble by Bishop William T. Manning, of New York, acting for the Archbishop of Canterbury. This degree has never before been conferred upon anyone living outside the British Empire.

Inter-Preparatory Glee Club Contest Won by Deerfield School

The annual Inter-Preparatory Glee Club Contest, held in the Town Hall on the evening of Feb. 20, brought a lively competition between nine leading boys' organizations. Deerfield School won first place, and Pawling School honorary mention. Riverdale School, winner of third place, also was awarded the smaller of two silver cups for the best original song for scholastic celebrations.

Dr. John H. Finley presided, and the judges were Peter W. Dykema of Columbia University, Channing LeFebvre, conductor of the University Glee Club, and Osbourne McConathy, supervisor of music in the New York schools. Marshall Bartholomew, executive director of the Intercollegiate Musical Council, conducted.

Josef Lhevinne Presented in Recital by New York Institute

Under the auspices of the New York Institute for the Education of the Blind, Josef Lhevinne, pianist, was heard in a recital in Schermerhorn Hall on the afternoon of Feb. 26. His program consisted of the Brahms Intermezzo in E Flat Major, the same composer's sonata in F Minor, and shorter works by Liszt, Schubert, Schumann and Balakireff. A most enthusiastic audience attended, and gave the noted artist much applause throughout the program.

Frances Pelton-Jones Appears in Musicale in Washington

WASHINGTON, March 5.—The Ital-American Society presented Frances Pelton-Jones, harpsichordist, of New York, in a recital of music of Washington's time, on the evening of Feb. 25 at the Hotel Mayflower. Assisting were Clelia Fioravanti, soprano, and Sidney's Orchestra. The artists, who appeared in costume, were well received. The musical part of the program included works by Dupont, Pergolesi, Buonancini, Handel, Scarlatti, Reinagle, and the historic "Toast to Washington" by Francis Hopkinson.

SPRINGFIELD FORCES PLAY FOR CHILDREN

Young Pianists Heard with Symphony — Sokoloff Leads Concerts

SPRINGFIELD, MASS., March 5.—The Springfield Symphony, under Arthur H. Turner, featured two young local artists in its annual children's concerts on Friday afternoon and evening, Feb. 5. Muriel Dooley, twelve-year-old pianist, a pupil of Charles Mackey, played the entire Mozart concerto in A Major at the evening concert, and a portion of it at the afternoon performance give especially for school children. Prescott Barrows, seventeen-year-old pianist, a pupil of Robert W. Field, played with the orchestra the first movement of Grieg's Concerto in A Minor, at the evening concert. The orchestra gave compositions by Thomas, Saint-Saëns, Schubert and Ippolitoff-Ivanoff.

Cleveland Orchestra in Visit

The Cleveland Orchestra, Nikolai Sokoloff, conductor, appeared on Feb. 14 under the auspices of the Y. M. C. A., in the Auditorium. The program opened with the Bach-Siloti Prelude in E Major, and presented as its major work Tchaikovsky's "Pathétique" Symphony. Ravel's "Menuet Antique" was heard here for the first time. Sibelius's "The Swan of Tuonela" and the Prelude to Wagner's "Meistersinger" completed a diversified and compelling program.

On this same Eastern tour, the Cleveland Orchestra fulfilled annual engagements at Wellesley, Smith, Mount Holyoke and Williams colleges on Feb. 15, 17, 18 and 21, respectively. The orchestra also appeared at New Haven on Feb. 12, under the auspices of the Yale School of Music.

Barrère Forces Applauded

Georges Barrère and his Little Symphony concluded the series of Community Concerts on Feb. 18, with an interesting program.

Frank Sheridan, pianist, gave a recital before the Tuesday Morning Music club at the Women's clubhouse. His program consisted of works by Brahms, Bach, Chopin, Ravel, Rachmaninoff and Dohnanyi.

Charles Rex, local baritone, repeated in Central High School hall the same program which he had given in Ford Hall, Boston. He sang the cycle, "Elijah" by Von Fielitz, arias by Gluck and Leoncavallo, songs by Cyril Scott, Carpenter, Head and Taylor, and his own composition, "Love's Transcendence."

JOHN F. KYES, JR.

Stoessel Announces Soloists for Westchester Festival

WHITE PLAINS, N. Y., March 5.—Albert Stoessel, conductor of the Westchester Music Festival, to be given in the County Centre here on May 20 and 21, has announced the soloists who will appear with the chorus. They are: Jeannette Vreeland and Louise Lerch, sopranos; Sophie Braslau, contralto; Arthur Hackett, tenor; Richard Bonelli and Frederic Baer, baritones, and Percy Grainger, composer-pianist. Mr. Grainger will be soloist in his "Tribute to Foster" on the first evening. Miss Braslau will sing Brahms's Alto Rhapsody and a group of that composer's Gypsy Songs on the second night.

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What the New York Critics say:

—by much the best conductor of the American Opera Company batonistic flock.
H. F. P. in New York Telegram

The star of the evening, when all is said, was Conductor Balaban, who directed the orchestra with much skill.
New York Sun

Its lyrical score received a masterly reading by Emanuel Balaban as conductor.
New York Evening Post

There was a different conductor last night in Emanuel Balaban, who displayed a decisive beat, a fine sense of rhythm, and a feeling for the grace that is Mozart's.
Pitts Sanborn in New York Telegram

Emanuel Balaban infused the reading of the score with a rhythmic vitality and verve.
Noel Straus in New York Evening World

STOCK HAILED ON RETURN TO PODIUM

Enesco Is Soloist and Guest Leader of His Rhapsody

CHICAGO, March 5.—Frederick Stock was the recipient of an enthusiastic popular reception on his return from a midwinter vacation to conduct the Chicago Symphony concert of Feb. 9. With Gitta Gradova as pianist soloist, the event was one of the most stimulating of the season. The program:

Variations on a Theme by Haydn, Op. 56a Brahms
Symphony No. 5, E minor, Op. 64 Tchaikovsky
Concerto No. 4, in C Minor. Saint-Saëns Mme. Gradova

Mr. Stock's reading of Tchaikovsky's Fifth was one of his most remarkable achievements. It was on a par with the interpretation of the Rachmaninoff symphony earlier in the season, having the same extraordinary plasticity, beauty of tone and spontaneity, as of an improvisation, that made the earlier performance unforgettable. The public tendered both conductor and orchestra repeated ovations.

Concerto Well Played

The excitement was sustained during the second half of the concert by Mme. Gradova's extremely brilliant and energetic playing of Saint-Saëns's fourth concerto. The pianist launched into the pyrotechnics of the piece with a display of fiery abandon that was quite breath-taking. It was received with an outburst of vociferous and long sustained applause. Yet dazzling virtuosity was not the entire merit of Mme. Gradova's playing. A beautifully expressive tone and many niceties of phrasing stamped her a complete musician as well as a striking pianist.

Reger Novelty Heard

Muriel Brunskill, English contralto, made her debut as soloist on the programs of Feb. 11 and 12. Mr. Stock conducted the following program:

Morceau Symphonique from "Redemption" Franck
Tone Poem, "Thus Spake Zarathustra" Strauss
"An Die Hoffnung," for contralto and orchestra, Op. 124 Reger
(First Performance in Chicago) Miss Brunskill
"Sea Pictures," for contralto and orchestra, Op. 37 Elgar
Excerpts from Act III of "Siegfried". Wagner (Arranged for concert performance by Frederick Stock) Miss Brunskill

Miss Brunskill immediately made a deep impression by the revelation of a voice of tremendous power, firm and round in quality, and produced with consummate ease. She further proved herself a delightful artist in the Elgar "Sea Pictures," singing the lighter numbers with exquisite delicacy and feeling, and the more dramatic ones with impressive dramatic sweep. The Reger novelty was interesting chiefly for the opportunity it afforded to display the range and scope of the Brunskill voice.

Mr. Stock led the orchestra through a superb performance of "Zarathustra" and an equally fine account of his arrangement of some of the high lights of the third act of "Siegfried."

Enesco Leads His Suite

Eric DeLamarter shared the direction of the concerts of Feb. 4 and 5 with Georges Enesco, who appeared as violin soloist and composer-conductor. The program:

A Noted Artist and His Pupils



Schababack, Zakopane

Egon Petri, Noted Pianist, with Members of His Master Class for Pianists in Zakopane, Poland. The Lovely Mountain Village Is Annually Visited by Pupils from Many Countries to Pass the Summer in Study with This Artist, Who Won a Striking Success in His American Debut This Season

Suite, "Impressions of Italy" . . . Charpentier
Concerto in D Major Beethoven
Mr. Enesco
Suite for Orchestra No. 2, in C Major Enesco
Op. 20 (First performance in Chicago)

It was somewhat to be regretted that Mr. Enesco's versatility led him to display his gifts in all their aspects, for it was as a composer that he stood forth most prominently. His orchestral suite was interesting music of rather strong individuality, which would undoubtedly have fared better under another than the composer's baton.

Mr. Enesco, in his interpretation of the Beethoven Concerto, indulged in such vagaries of rubato that Mr. DeLamarter was hard pressed to maintain a

suitable ensemble. The revival of Charpentier's youthful work was the evening's brightest moment.

At the "Pop" concert of Feb. 6, Richard Beidel, one of the younger cellists of the orchestra, played the Saint-Saëns concerto, making a marked success, showing a beautiful tone and resourceful musicianship.

ALBERT GOLDBERG

Paul Hindemith's new Concert Music for piano, brass and harp players, was given its first public performance in London recently, with Otto Klemperer as conductor and the American pianist, Beveridge Webster, as soloist.

ROUSING RECEPTION FOR GIGLI IN LONG BEACH

Woman's Music Club Gives Cantata by Paul Bliss

LONG BEACH, CAL., March 5.—Beniamino Gigli received an ovation when he appeared in recital in the Polytechnic Auditorium on Feb. 9, under the management of Katheryn Coffield, of the Civic Music Association. The auditorium was filled, and Mr. Gigli responded to encores which doubled the program. He was entertained at a supper and reception by the Musical Arts Club after the concert.

The Woman's Music Club gave a concert at the Pacific Coast Club on Feb. 8, the major portion of the program being presented by the choral section, under L. D. Frey. The cantata, "Midsummer Night," by Paul Bliss, was well sung by the chorus. Soloists assisting were Mae Gilbert Reese, pianist; Lillian Brandvig, organist, and Leah Dana Seykora, violinist. Pianologues were given by Mrs. Joseph Maltby. Mary E. R. Foreman was the accompanist. Mrs. Harry N. Voisard is president of the club.

Louise Arnoux, contralto, gave a costume recital on Jan. 29 in the Philharmonic-Community Concert Course, of which L. D. Frey is manager. The artist was well received by a good-sized audience.

The Opera Reading Club heard an analysis of Meyerbeer's "Les Huguenots" on Feb. 4. Georgie Stark, Leivia Maracci, Allen Watson and Otto Ploetz were the soloists.

George Seymour Beechwood, organist, and Mrs. Beechwood, pianist, gave the program for the Musical Arts Club on Jan. 27. Katherine Knudsen Unmack, pianist, gave the program for the club on Feb. 10. Frieda Peycke, guest artist, gave musical readings.

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Harold A. Strickland, Brooklyn Daily Times.

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A. C., New York Evening Post.

"... DIGNITY . . . ASTONISHING FLUENCY . . . HAS THE IMAGINATION WHICH IS ONE OF THE QUALITIES OF A GENIUS . . ."

Edward Cushing, Brooklyn Daily Eagle.

"ANOTHER OF THOSE AMAZING PRODIGIES . . ."

Grena Bennett, New York American.

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RECITALS HEARD IN PORTLAND, ME.

Sophie Breslau Presented
—Resident Artists
Appear

PORTLAND, ME., March 5.—Sophie Breslau, contralto, was presented in the series of Community Concerts in the auditorium of City Hall on the evening of Jan. 11. Miss Breslau repeated the success of her former appearances here. With Inna Rublova assisting at the piano, she sang an aria from Donizetti's "Favorita," works by Brahms, Schubert, Ravel, Rubinstein, Rachmaninoff and others. Charles Raymond Cronham, municipal organist, presented a well-chosen group of numbers.

Howard W. Clark, pianist and teacher of this city, was heard in a recital in Frye Hall on the evening of Feb. 15, playing a taxing program including works by Mozart, Borodin, Debussy, Rosenthal, MacDowell, Chopin and Liszt.

A program, commemorating the birth of George Washington, was presented by the Portland Rossini Club at its regular fortnightly recital in Frye Hall on the morning of Feb. 25. Mrs. Charles P. Carroll was in charge. All participants wore Colonial costume. Those who gave the musical program were Mrs. Alfred Brinkler and Beatrice Richards, sopranos; Marcia Merrill, contralto; Lillian Webber Norton, violinist; Alice White Hay and Mrs. LeClare Parmenter, pianists, and Mrs. Earle W. Rundlette, vocalist. A string ensemble, with Frances Woodbury conducting, played Weber's "Jubel" Overture. A substantial sum was raised for the Emily Kelley Rand Memorial Scholarship Fund, which was opened a few years ago by the club to aid several worthy students each year.

Clubs Present Joint Recital

Members of the Kotzschmar Club and the MacDowell Club of this city presented a joint recital at the State Street Parish House on the evening of Feb. 26. A group from each club combined to give several choral numbers, and an orchestra led by Howard W. Clark played music by Grétry and Victor



Vera Watson Downing, Columbus Violinist, Who Was Heard as Soloist with the Minneapolis Symphony in the Former City

Herbert. Soloists included Frances Donnell and J. Daniel McDonald, pianists; Helen Ward, soprano; Evelyn Carroll, contralto; Sara Silverman, violinist; Virgil Smith, baritone; Katherine Hatch, cellist, and Alfred Brinkler, organist.

A supper meeting was held on Feb. 9 at the home of Mrs. Foster L. Haviland, chairman of religious music of the Maine Federation of Music Clubs, at which the members discussed the activities of the department.

At a party given on Feb. 29 by Nellie L. McCann, a member of the executive board of the Maine Federation of Music Clubs, a sum of money was contributed for the benefit of the publication *Appoggiatura* of the junior department, of which she is editor.

AROLYN WHITE JOHNSON

Chicago Concert Series Cancelled

CHICAGO, March 5.—All concerts booked under the management of the firm of Bertha Ott, Inc., have been cancelled for the remainder of the season. It is rumored that a reorganization will be effected and that Miss Ott, who for many years has managed the majority of Chicago concerts and recitals, will continue her managerial work.

A. G.

COLUMBUS HAILS TWO ORCHESTRAS

Goossens and Ormandy Win Plaudits in Local Debuts

COLUMBUS, March 5.—Two orchestral conductors made their bow to Columbus audiences in the last month. Eugene Goossens on Feb. 8 conducted the Cincinnati Symphony in the third concert of the Symphony Club's series. He found high favor here for the clean and decisive technique of his conducting. In a generous program, Dvorak's "Carnival" Overture, Brahms's Serenade (of which he played the two minuets and scherzo), Elgar's "Cockaigne" Overture, and the "Dance Rhapsody" by Delius had not previously been played here. Mr. Goossens's eloquent reading of the Brahms and Delius works and of Schumann's Fourth Symphony brought him many recalls.

Eugene Ormandy on Feb. 14 conducted the Minneapolis Symphony in a concert sponsored by the Women's Music Club. The program included the Prelude to "Meistersinger"; the Concerto in D (K.218) by Mozart, with Vera Watson Downing, Columbus violinist, as soloist; the Waltzes from Strauss's "Rosenkavalier" and Brahms's First Symphony. The lyric clarity of Mr. Ormandy's work as well as his sense of structure were equally applauded.

At the close of the symphony, which he conducted without score, the audience of 3200 refused to leave until he broke precedents and added two encores, the Polka and Fugue from Weinberger's "Schwanda" and "The Flight of the Bumblebee" by Rimsky-Korsakoff.

Mrs. Downing's Mozart playing was marked by a musicianly poise and a broad warmth of tone which culminated in the beauty of the slow movement. Throughout, Mr. Ormandy supplied a sensitive accompaniment.

Parker Oratorio Sung

The Saturday Music Club gave a fine performance of Horatio Parker's "Hora Novissima" on Sunday afternoon, Feb. 21, in the Broad St. M. E. Church. A chorus of 24 solo voices was directed by Ellis Snyder. The Haydn String Quartet and Agnes Wright, organist,

accompanied. Soloists were Selma Reece, Helen Combs, Nason Oldham and Raymond Buechner.

The Jorg Fastin School of the Dance staged its annual revue at the Hartman Theatre on Sunday night, Feb. 21. The "Lake of Swans" was presented to music by Chopin, scored for an orchestra of fourteen players by Zella Roberts, harpist. William Steinbauer conducted. Mr. Fastin, formerly solo danseur with the Chicago Opera Company, appeared in four numbers. Evelyn Thawl is prima ballerina and Gilbert Ervin, premier danseur of the school.

A program celebrating the Washington Bicentennial was given before the Columbus Music Teachers' Association in the ballroom of the Beshler-Wallick Hotel on Feb. 20. It was arranged by Roswitha Cranston Smith. Those assisting were Alice Rich, speaker, Evelyn Gares Parker, flute, Ruth Gordon and Janet Gibbs, pianists, Miss Smith, soprano, and the Capital University String Quartet, with Earl and Mabel Hopkins, Floyd Elliot and William Wells. Garnet Parker Erwin is president of the association.

American Program Given

Active members of the Women's Music Club gave a costume program of American music on Feb. 9. Ruth Williams and Marguerite Brickman, sopranos, sang Indian songs and songs of the colonial period. One group of spirituals was played by Mabel Hopkins, violinist, and another was sung by the Choral Society in a cottonfield setting staged by Eloise Grove. Charlotte Gaines was the conductor. Other numbers were Grainger's "Colonial Song" for trio and two off-stage voices, and a modern piano group by Griffes and Dohnanyi, played by Cora Coffinberry.

Helen Pugh Alcorn, Columbus pianist, gave a program for the Ohio Society in Washington, D. C., on Jan. 27 at the Shoreham Hotel. Among Mrs. Alcorn's numbers was Liszt's Hungarian Fantasy, which she played last year with the Cleveland Orchestra. Mrs. Carl Chinbloom of Chicago played orchestral parts on a second piano. Mrs. Alcorn is executive secretary of the Symphony Club of Central Ohio.

ROSWITHA CRANSTON SMITH

Hortense Monath, Pianist, Gives Recitals in Southern Cities

Hortense Monath, pianist, recently returned from a tour in the South. Following a Chicago recital at the Playhouse on Jan. 10, Miss Monath gave a recital before the Beethoven Club of Memphis, arranged by Mrs. J. F. Hill, and appeared on Jan. 19 in Vicksburg, Miss. She gave a benefit recital for the Beth-El Sisterhood at the San Antonio Community Centre on Jan. 25, and on Jan. 30 was presented by Corinne Mayer in a New Orleans recital. Miss Monath was soloist in the Y. M. & Y. W. H. A. series in Newark, N. J., on Feb. 23.

Concert Bureau J. Beck of The Hague Issues Artists' Booklet

The Netherland Concert Bureau J. Beck of The Hague, has issued an artists' booklet containing pictures and data on the musicians and organizations under its management. This bureau maintains subscription concerts in thirty towns of Holland, and arranges tours of artists throughout Europe.

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Manhattan Has Fortnight of Fine Concerts

Gabrilowitsch Gives Farewell Recital — Giesecking, Lhevinne and Horowitz All Draw Interested Audiences—Enesco Wins High Acclaim in Well-Made Program—Gigli and Jagel, Both of Metropolitan, Demonstrate Abilities as Recitalists

CONCERTS and recitals set out for the delectation of New York's music-lovers continue to maintain their high level of excellence and of interest. Practically every type of recital has been represented by eminent artists, and several newcomers have shown their capabilities. Myra Hess and Yelly d'Aranyi gave a sonata recital of unusual interest. The London, Lange and Perolé string quartets were heard, the last-named inaugurating a lengthy series of the works of Brahms.

Toshiko Sekiya, Soprano

Toshiko Sekiya, Japanese coloratura soprano, made her New York debut in the Town Hall on the evening of Feb. 18. Pietro Cimara was at the piano.

Mme. Sekiya is the possessor of a well-trained voice of light and flexible quality. The program was a well-built one. It included old Italian airs, French and Spanish songs, and arias from "Dinorah" and "Barber of Seville." A group of Japanese songs composed by Mme. Sekiya were sung in costume and proved delightful. The concert was given for the benefit of the Japanese Christian Association, and a speech in its behalf was given by the Association's president. Y.

Three Artists Presented at Biltmore

The Biltmore Musicale of Feb. 19 was given by Beatrice Belkin, coloratura soprano; Joseph Macpherson, bass, and Antoni Sala, cellist. Miss Belkin, accompanied by Estelle Liebling, was heard in a group of works by Meyerbeer, Granados, Abradors and Leoncavallo. Mr. Macpherson sang excerpts from Verdi's "Simone Boccanegra," and works by Guion, Fisher and Wolfe. He was accompanied by Edwin

McArthur. Both singers collaborated in a duet from Mozart's "Don Giovanni." Mr. Sala, also accompanied by Mr. McArthur, was heard in works by Fauré, Kreisler, Saint-Saëns and Popper.

A large audience was present, and all three soloists received hearty applause. The duet from "Don Giovanni" in particular was very warmly received. C.

Noah Bielski Heard in Carnegie Hall

Noah Bielski, ten-year-old violinist, appeared in recital in Carnegie Hall on the evening of Feb. 19, before an audience that was lavish in its applause. An exceedingly difficult program included Tartini's G Minor Sonata, concertos by Mendelssohn and Vieuxtemps, and shorter works by Debussy, Bloch, Kreisler, Zarzycki and Sarasate. These

to the leader's baton was instantaneous. The tone quality in the tenor section was somewhat strident, especially in the loud passages, and the alto section a trifle subdued. There was also a tendency toward a lack of elasticity, but this was in all probability due to over-watchfulness at a first public appearance.

A chorale of Bach was an effective opening, and early ecclesiastical pieces by Palestrina and Orlando di Lasso were bracketed with religious works by Verdi and Pizzetti. The last, a Bene-



Walter Giesecking Drew a Large Audience to Hear a Program of Conspicuous Variety in Carnegie Hall

numbers were ably accompanied by Gregory Ashman.

Even in a season crowded with infant prodigies, the talent of Master Bielski deserves special comment. He has a truly remarkable technique and plays with a clarity and sureness of intonation that is rare enough in this field. The Mendelssohn Concerto in particular was admirably performed and drew from the audience much very obvious approval. P.

Lewis Emery in Song Recital

Lewis Emery, baritone, a businessman who sings for the pleasure of singing, gave a recital in the Town Hall on the afternoon of Feb. 21, with Stuart Ross at the piano.

Mr. Emery's voice is a light, somewhat over-brilliant baritone, well placed and well used. His interpretative ability is good and, save for a lack of physical repose, his stage presence impressive. His program began with a French group and included one in German, one in Italian and one in English. The only aria was that of the Bellringer from Paladilhe's setting of Sardou's tragic "Patrie!" Mr. Emery's diction in all four languages was excellent. The recital was one of high artistic values. H.

Metropolitan Chorus School

The first concert by the Chorus School of the Metropolitan Opera Company, Edoardo Petri, conductor, was given in the Engineering Auditorium on the evening of Feb. 21.

Mr. Petri's forces, numbering about sixty, sang a long and exacting program entirely without notes or accompaniment. The sections of the chorus were well balanced and their response



© G. Maillard Kesslere
Edoardo Petri Led the Chorus School of the Metropolitan Opera Company in Its First Public Concert

dictus from Verdi's celebrated Requiem, was especially well done.

Later in the program there were choruses for male and for female voices, and numerous secular works antique and modern. The audience was a large one and highly appreciative. H.

Giesecking Draws Large Audience

Walter Giesecking appeared before a large audience in Carnegie Hall on Feb. 21 in a program drawn from the music of three centuries. It opened with Bach's Sixth "English" Suite, which was followed by Beethoven's A Major Sonata, Op. 101, Schumann's "Kinderszenen," the Chopin Barcarolle and Berceuse, and Debussy's "Reflets dans l'Eau" and "Poissons d'Or." Mr. Giesecking played with his usual exquisite mastery, showing himself a superb interpreter of the widely different types of music which his program represented.

The Bach work was given with depth and sincerity as well as with the scholarship and crystalline clarity which one customarily associates with the work of this artist. The Beethoven Sonata was a masterpiece of well-defined phrasing and architectural subtlety. Perhaps the most striking interpretation of the evening was that of the Schumann Suite, in which Mr. Giesecking demonstrated a feeling for the Roman-



Myra Hess, Pianist, Who Joined Forces with Yelly d'Aranyi in a Sonata Recital

tic composers which surprised many in view of his customary avoidance of their music. In the Debussy works Mr. Giesecking's playing was, of course, superlative. The audience was tremendously enthusiastic and demanded several encores, which it got. C.

Gabrilowitsch in Second Recital

The second New York recital this season by Ossip Gabrilowitsch, in the Town Hall on the evening of Feb. 21, again brought an exhibition of rare playing. Haydn's F Minor Theme and Variations, of serene and inimitable grace, were of especial interest in this bicentenary year, and were played with superb clarity. The Bach-Tausig Toccata and Fugue in D Minor were built with an unerring structural sense and a distinguished gradation of dynamics, especially noteworthy in the fugue.

The chief item in the program was Glazounoff's Sonata in B Flat Minor. This work, at times inclined to be prolix, was played with an emotional understanding that gave a touching quality even to the somewhat sentimental andante. The twelve Preludes, Op. 28, of Chopin, gave an opportunity for unique poetic interpretation, in addition to technical exploits of the highest order. The final group included Ravel's "Jeux d'eau" and Debussy's "L'Isle Joyeux," both remarkable examples of piano tone-painting. The audience was lavish in its applause, and demanded encores after both of the final two groups. M.

D'Aranyi-Hess Sonata Recital

Yelly d'Aranyi, violinist, and Myra Hess, pianist, gave a joint recital in the Town Hall on the evening of Feb. 23.

With two such important artists combining forces in a program of violin and piano sonatas the result was bound to be a notable one. Mme. D'Aranyi played with marked vivacity and exceptional technical skill. Too much cannot be said in praise of Miss Hess's playing. It was faultless and always in good taste, marked by a delicacy and refinement which is ideal for ensemble music.

The program included the A Major Sonata of Bach; the D Major and C (Continued on page 33)

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Hopkinson Song Collection Among Music for Washington Bicentenary

"A WASHINGTON GARLAND" is the title of an attractive album issued by the Arthur P. Schmidt Co., containing seven songs by Francis Hopkinson, dedicated to Washington and accepted by him. These Hopkinson songs have been edited and augmented by Harold V. Milligan in admirable fashion. Mr. Milligan was among the first to bring to the attention of the musical world the delightful inspiration of the Hopkinson songs. This collection includes songs from his admired "The First American Composer" and "Colonial Love Lyrics."

The volume at hand contains Hopkinson's letter to Washington, written in Philadelphia on Nov. 20, 1788, when he sent the songs to Washington, and a facsimile reproduction of Washington's acceptance of the dedication. It is a volume that should have a wide distribution at this time, when so much musical honor is being done to the father of his country. The volume is issued in high and low keys.

A Part-Song by Chadwick

An attractive part-song for Washington celebrations is George W. Chadwick's "Miss Nancy's Gown" for four-part women's voices and piano. It is a melodic minuet movement, in the middle section of which Chadwick has introduced the famous minuet from Mozart's "Don Giovanni" in the piano, against which the chorus sings independently. Though written in 1910, this Chadwick music is fresh and shows no sign of the passing of almost a quarter of a century.

From J. Fischer & Bro. come two cantatas by R. Deane Shure, an extended one called "Washington," to a text by Edward C. Potter and a briefer one, "The Sage of Mt. Vernon," text by Edwin N. C. Barnes. Both contain excellent music, composed with a sense of practical values. The former for mixed chorus has solos for tenor and baritone, the latter for mixed chorus and treble voices has a solo part for baritone.

The same publisher issues six patriotic choruses under one cover entitled "Washington" by Henry P. Cross for

soprano, alto and baritone, ideal for use in schools, to descriptive texts by Frederick H. Martens. These are suggestions for dramatic tableaux and picture projections. Two of these are issued singly, "The First Inauguration" and "Mt. Vernon."

Commission Publishes Old Airs

"Music from the Days of George Washington" is the title of a collection of patriotic and military tunes, piano and dance music, and songs and op-



Harold V. Milligan, Who Has Edited the Francis Hopkinson Songs, Dedicated to George Washington

eratic airs, issued by the George Washington Bicentennial Commission in Washington. The volume has been collected and contains an excellent introduction by Carl Engel, Chief of the Music Division of the Library of Congress. The music has been nicely edited by W. Oliver Strunk, one of Mr. Engel's assistants. There is a preface by Sol Bloom, associate director of the George Washington Bicentennial Commission.

There are compositions by Philip Phile, Francis Hopkinson, James Hew-

Music Commission Revising Methodist Hymnal

TWO HUNDRED Methodist Episcopal clergymen, meeting in New York on Feb. 29, tried out a dozen modern hymns which it is proposed to include in the revised hymnal of that church. The works were tentatively chosen from some 200 modern compositions in this form. Older works whose sentiments are deemed too gloomy for the modern mind will be dropped, among them forty-four by Charles Wesley, fourteen by Isaac Watts and six by John Wesley.

Better music is the aim of the commission of clergymen appointed to make the revision, according to the Rev. Dr. Jorn W. Langdale, the secretary. The new hymnal will be published in 1935.

itt, Alexander Reinagle, Pierre Landrin Pupot, William Brown, Henri Capron, Samuel Webbe, Stephen Storace, William Shield and Samuel Arnold. Altogether a very fine collection, worthy of a place in the records of our country's musical history.

America's Musical Background

A companion volume is John Tasker Howard's "The Music of George Washington's Time," a brochure of some hundred pages, also issued by the commission. Mr. Howard, editor of its music division, has written in admirable style of our musical background, of music associated with historic events, and has made a catalogue of authentic eighteenth century music in various editions, including modern music commemorating George Washington or otherwise appropriate for use in this year's celebrations. His suggestions for musical programs for the celebration are well founded and indicate thorough and intelligent research.

This brochure and the volume discussed before it are distributed gratis by the commission.

Other Bicentenary Works

"George Washington," a cantata in unison and two parts for unchanged voices, by J. V. Dethier to a text by Romanie Van DePoele, is suitable for school presentations. The story of Washington's life and career is told in simple, straightforward song. The work ends with the President's March, a part of Joseph Hopkinson's original "George Washington's March." (C. C. Birchard).

From the same publisher comes Franz Bornschein's "Homage to Washington," for S. A. T. B. and also for men's and women's voices, an inspirational part-song to a poem by Dorothy Rose. For the same combinations of voices is Samuel Richards Gaines's "Washington," the words by David Stevens. A. W. K.

Heinroth Plays Works of American Composers in City College Recital

A program of works by contemporary composers resident in America was given by Dr. Charles Heinroth in his sixth public organ recital in the Great Hall at the College of the City of New York on Sunday afternoon, Feb. 28. The compositions heard were by Gaston Dethier, Philip James, Will C. Macfarlane, Harvey B. Gaul, Pietro Yon, James H. Rogers, T. Tertius Noble and Ralph L. Baldwin.

Dr. Heinroth's program on March 2 was largely devoted to works of the French school.

MOZART NOVELTY BY PORTLAND SYMPHONY

Local Opera Association in "Mikado"—Argentina Delights

PORLAND, ORE., March 5.—A conspicuous feature at the matinee concert given by the Portland Symphony under Willem van Hoogstraten, in the Municipal Auditorium on Feb. 14, was Mozart's Concertante for oboe, clarinet, bassoon, horn and small orchestra. The quartet comprised first chair men of the Symphony: William Sargeant, A. O. Sanders, H. Beilfuss and C. Walrath. The audience, augmented by the recent drive for the sale of matinee tickets, applauded a program including also the Overture to Rossini's "Barber of Seville," and works by Dvorak, Bizet and Ippolitoff-Ivanoff.

The Portland Opera Association, Mae Ross Walker manager, gave a pleasing performance of "The Mikado" at the Neighbors of Woodcraft Hall on Feb. 12-13. Leading roles were sung by Alan Brandes, Alfred Leu, George Natanson, Martin Johnson, Tom L. Drake, Barbara Thorne, Frieda South, Edna Ellen Bell and Beatrice Johnson. George Natanson was the dramatic director and Lindon Barnet conducted.

Michael Arenstein, first 'cellist of the Portland Symphony, was presented in a recital of artistic distinction by Ruth Creed, at the Neighbors of Woodcraft Hall on Feb. 14. Lev Schorr, of San Francisco, was the able assisting pianist. The program included the Grieg Sonata for piano and violin and a Bach suite, unaccompanied.

The Kedroff Quartet was received with acclamation in its debut here on Feb. 15, under the management of Steers-Coman. The ingeniously harmonized folk-songs and dances, a series of numbers by César Cui and songs of other Russian composers were supplemented by eight encores.

La Argentina repeated her success of a year ago in choreographic skill at the Auditorium on Feb. 19. The peasant dance, La Garterana, aroused a storm of applause and was repeated. Luis Galve was the assisting pianist. Ruth Creed, Selby Oppenheimer's local representative, managed the event.

JOCELYN FOULKES

Sigrid Onegin Gives Two Recitals in Winnipeg

WINNIPEG, March 5.—Sigrid Onegin, contralto, gave the sixth program in the 1931-32 Celebrity Concert Series in the Playhouse Theatre on Feb. 15. The program was repeated on Feb. 16. On both occasions Mme. Onegin was given a most cordial reception by capacity audiences. This was her third seasonal appearance here and Winnipeg music-lovers are hoping to hear her again next season. The programs included works by Verdi, Rossini, Schumann, Brahms, Bishop and Balfe. Hermann Reutter was the accompanist. The concert was under the local management of Fred M. Gee.

The Junior Musical Club, Mrs. G. Gammie president, gave a reception in honor of Mme. Onegin at Mary L. Robertson's studio on Feb. 16.

The first of a series of students' concerts was given in the Music and Arts Building on Feb. 19 under the auspices of the Manitoba Music Teachers' Association.

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ALTHOUGH no new works have been given at the Metropolitan during the past fortnight, familiar operas have drawn some audiences of size. Francesco Merli, who made his American debut as Radames, proved a valuable addition to the tenor ranks. Arthur Anderson, American bass, made his debut at a Sunday Night Concert and was later heard as Donner in the only "Rheingold" of the season, creating a good impression. Edward Johnson again won his audience in his admirable performance of the title role of "Sadko." Grace Moore was acclaimed as Gounod's Juliette.

"Tristan" Continues Cycle

"Tristan," the second event in the matinee cycle at the Metropolitan, on Feb. 18, moved on a high plane. Gertrude Kappel as Isolde and Clarence Whitehill as Kurwenal sang their respective roles for the first time this season.

Mme. Kappel gave a finely conceived performance, and was in admirable voice. She ran the gamut of emotions of the heroine with much skill. Lauritz Melchior sang with much tonal beauty, sustaining his part in the second act duet well. Doris Doe, appearing again as Brangäne, showed a greater freedom in this very difficult role, and sang for the most part creditably. Mr. Whitehill was, as usual, a moving Kurwenal. Michael Bohnen, as King Marke, sang with finely resonant voice. Messrs. Gabor, Clemens and Wolfe were the other participants.

Freed from the necessity of hurrying the performance, Mr. Bodanzky gave an orchestral reading of greater warmth than many of recent memory. The audience gave the conductor cordial applause before the opening of the acts, and remained to applaud the singers at the close.

familiar cast. Elisabeth Rethberg was a vocally superb Leonora, and Giovanni Martinelli good as Manrico.

Armando Borgioli sang the role of Di Luna for the first time here, making an agreeable impression. Faina Petrova was again the Azucena. Others in the cast were Mme. Egner, and Messrs.



Francesco Merli, Tenor, Who Made His Metropolitan Debut as Radames in "Aïda"

Pasero, Bada and Malatesta. Mr. Bellezza conducted with vigor. The audience was large and demonstrative.

M.

"Traviata" as a Matinee

At the Saturday matinee on Feb. 20, "Traviata" was sung for the fourth time this season with Lucrezia Bori in the name-part. The customary large Saturday audience was loud in its applause of Mme. Bori and her co-artists, Mmes. Egner and Falco and Messrs. Jagel, De Luca, Bada, Gandolfi, Picco and Ananian. Mr. Serafin conducted.

J.

A Popular "Tannhäuser"

"Tannhäuser" was sung at the popular Saturday night performance on Feb. 20. The cast included Mmes. Kappel and Manski, the latter substituting for Göta Ljungberg, who was indisposed, and Mme. Fleischer. The male roles were sung by Messrs. Laubenthal, Schützendorf, Bohnen, Clemens, Gabor, Paltrinieri and Wolfe. Mr. Bodanzky conducted.

J.

Arthur Anderson in Debut at Sunday Concert

The season's second "Trovatore," on the evening of Feb. 18, had a largely



Grace Moore's Re-entry into the Opera Was Made Recently in "Romeo and Juliet"

Arthur Anderson, young American bass, who revealed a powerful voice and made a good impression in the aria "Non piu andrai" from Mozart's "Marriage of Figaro" and in the final trio from "Faust," sung with Queena Mario and Georges Thill. He was several times recalled.

The guest artist at this concert was Grischa Goluboff, nine-year-old violinist, appearing in these concerts for the second time. He played the Bruch Concerto with a marked command of rhythm and general technical promise. The young artist, who is soon to go abroad for further study, had an ovation and his photograph was taken on the stage.

The opera artists appearing in the concert, in addition to those already named, included, notably, Lawrence Tibbett, who sang three songs to much applause. Mr. Thill also contributed a triad of songs, and Marie von Essen, American contralto, was also heard with interest. Wilfred Pelletier conducted.

M.

Reenter "La Juïve"

Halévy's "La Juive" was sung for the first time this season at a special benefit matinee for the Women's Association of the American "Ort" on Washington's Birthday. The cast included Mme. Rethberg as Rachel, Mr. Martinelli as Eleazar and Mr. Rothier as the Cardinal. Mme. Morgana sang Eudoxie and Mr. Altglass, Leopold. The lesser roles were capably filled by Messrs. Gabor, Picco, Malatesta and Gandolfi. Mr. Hasselmans conducted.

Mme. Rethberg's performance was dramatic, as well as musically fine, and her singing of "Il va venir" was very beautiful. Mr. Martinelli sang his Passover scene magnificently, and his "Rachel, quand du Seigneur" also was enthusiastically applauded. Mme. Morgana did all possible with a very much truncated version of her role. Mr. Altglass was effective as Leopold. The ballet, with Mr. Bonfiglio and Miss de Leporte, was a feature of the performance.

N.

The Second "Hoffmann"

The second performance this season of "Tales of Hoffmann," on the evening of Feb. 22, was almost identical in cast with that of the first hearing. Frederick Jagel again did good work as the philandering hero, taking the place of Armand Tokatyan, indisposed. Lily Pons as Olympia had much applause for her delightful performance and singing. Lucrezia Bori as Antonia also sang exquisitely. Leonora Corona was an attractive Giulietta, Gladys Swart-



Arthur Anderson, Bass, Who Appeared for the First Time as a Member of the Company at a Sunday Night Concert

hout a piquant Niklausse. Giuseppe De Luca sang the role of Dr. Miracle and Pavel Ludikar that of Coppelius, both for the first time this season. Mario Basiola was again the Dappertutto. Mr. Hasselmans, conducting for the second time in one day, gave a precise performance of the sparkling score.

M.

Rethberg in "Boccanegra"

The fourth performance of Verdi's "Simone Boccanegra," on the evening of Feb. 24, was vivified by the presence of Elisabeth Rethberg, appearing for the first time in the role of Maria, to both the vocal and dramatic advantage of the work. Mme. Rethberg's singing was of enchanting loveliness. Mr. Tibbett also was impressive and his singing excellent. Mr. Pinza's work was above all praise. Mr. Martinelli sang his uninteresting role with high artistry. The remaining roles were, as before, sung by Miss Besuner and Messrs. Frigerio, Ananian and Paltrinieri. Mr. Serafin conducted.

H.

Again "Ibbetson"

"Peter Ibbetson" was sung for the fifth time this season on the evening of Feb. 25. Dorothea Flexer sang the role of Mrs. Deane for the first time, doing excellent work. There were other

(Continued on page 37)

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To develop and put into concrete form the unusual desire for and interest in music in the poor and populous district served by the Haarlem House Settlement, the institution established a music school four months ago. Formerly under the direction of Edward Corsi, who was head worker at the time of the school's inception, the new music school is now going forward under the direction of Dante Fiorillo.

Mr. Fiorillo is a young Italian-American composer, who, although only in his early twenties, has produced a number of works known in Europe and beginning to be known in this country.

More than 150 children applied for admission on the opening day of the school. Scholarships for the most talented and the most needy have been established, and the students all study stringed instruments and piano privately, under able guidance. There are classes in theory, harmony, music appreciation, music history, and training in ensemble and orchestra.

Study Moderns First

Disregarding all established rules and habits, Mr. Fiorillo has successfully introduced a novel experiment. It has been believed that in order for children to grasp the modern composers they must at first study the old well-known works and gradually proceed onward. However, in this music school this old rule has been reversed. Besides studying the old Italian masters, these youngsters, from five on, immediately study the moderns—Paul Juon, Casella, Hindemith, and so on. Unusual as it may seem, they understand and interpret this music extremely well. Mr. Fiorillo believes that children are now "born modern" and intuitively have a keen understanding of this music.

Works by Pauline Winslow Presented in Washington Musicale

Pauline Winslow, pianist-composer, and Charles Cosentino, tenor, of New York, were presented in an artistic program by the Congressional Club in Washington, D. C., on Feb. 26. Assisting artists on the program were Samuel Harwell, pianist, who played a group of Debussy and Paderewski works, and Mrs. Minnie Church Pollock, who read a group of poems by Channing Pollock with musical settings by Mrs. Winslow. Mr. Cosentino sang three of Mrs. Winslow's songs and was most warmly received.

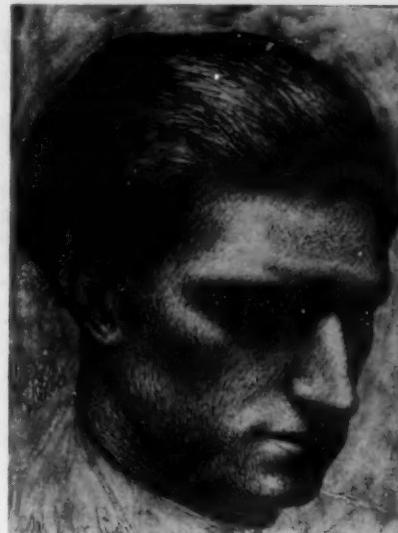
The same artists were presented at the Utah State Banquet in the Hotel Mayflower on the evening of Feb. 27.

Mrs. Winslow and Mr. Cosentino gave a recital under the auspices of the Matinee Musical Club of Philadelphia in the Bellevue-Stratford Hotel in that city on March 1.

Dorothy Ballou Sings at American Legion Dinner in Boston

BOSTON, March 5.—Dorothy Ballou, New York mezzo-soprano, sang several numbers at the State dinner of the American Legion given at the Copley-Plaza Hotel on Feb. 13, in honor of the National Commander, Henry E. Stevens, Sr.

Miss Ballou, who has appeared on



—By Carl Victor Lind
Dante Fiorillo, Director of the Music School of Haarlem House Settlement

many programs for the Legion throughout New England, is a pupil of Bertine NeCollins, of the department of music education, New York University.

DAYTONA BEACH EVENTS

Paderewski, Zimbalist and Winter Park Symphony Heard

DAYTONA BEACH, FLA., March 5.—Paderewski and Zimbalist were among the eminent recitalists heard here recently. The famous pianist played on Jan. 15 at the Auditorium, his program of works by Bach-Liszt, Schubert, Chopin and others being augmented by three encores, so enthusiastic was the audience.

Mr. Zimbalist gave an inspiring performance on Feb. 23 of violin works by Handel, Mendelssohn and others, and included as encores some of his and Albert Spalding's transcriptions. Theodore Saidenburg accompanied.

The Winter Park Symphony, Clarence Carter Nice, conductor, played on Feb. 26. The program was a conventional one, and the orchestra, composed of professionals and students of the Rollins College Conservatory, showed excellent training. D. T.

Fay Ferguson, pianist, gave a concert at Knox College, Cooperstown, N. Y., on March 4. She will be heard in a Boston recital in Jordan Hall on March 12.

LINCOLN SYMPHONY HEARD IN CONCERT

Karg-Elert Gives Organ Recital—Benefit Presented

LINCOLN, March 5.—The monthly concert of the Lincoln Symphony, Rudolph Seidl, conductor, was given in the Stuart Theatre on Sunday afternoon, Feb. 21. A huge audience welcomed the players. Bernard Ferguson, baritone soloist, was cordially received. The program included a Brahms Symphony, Tchaikovsky's Overture "1812," the March from "Tannhäuser" and a group of contemporary numbers.

Sigfrid Karg-Elert gave an organ recital at the Plymouth Congregational Church on the evening of Feb. 16. A large audience was in attendance.

The annual benefit musicale was given by the Lincoln branch of the American Association of University Women on a recent Saturday afternoon. The program included the Schubert Piano Quintet and two movements of the Jadassohn Quintet, played by Carl-Frederick Steckelberg, William Quick, Garnette Mayhew, Betty Zabriskie and Hazel Gertrude Kinsella. Contralto solos were given by Sylvia Cole Diers; two-piano numbers by Marguerite Klinker and Genevieve Wilson. A group of operatic numbers were sung by Walter Wheatley, Lucile Cline Springer, Margaret Jones and Oscar Bennett.

Harrisburg Community Choral Society Gives Second Concert

HARRISBURG, PA., March 5.—The Harrisburg Community Choral Society, under the baton of Salome Sanders, gave its second choral concert in Fahnestock Hall on the evening of Jan. 28. The organization, which is composed entirely of colored singers, was heard in a program containing several spirituals as well as a number of works by MacDowell, Denza, Gretchaninoff, Gounod and others. Jacques Jolas, pianist, appeared as assisting artist, playing Scarlatti's A Minor Sonata, a Brahms intermezzo and shorter works by Chopin, Debussy, Ibert and Liszt. The excellent work of the society and the soloist was cordially approved by a large audience.

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SEATTLE GROUPS IN MIDWINTER EVENTS

Huppertz Makes Debut as Leader of Orchestral Concert—Many Recitals Given

SEATTLE, March 5.—The American debut as symphonic conductor of Bernd Huppertz, who has played solo 'cello in the Seattle Symphony for the past two seasons, was a recent event of much interest. With seventy players, mostly members of the Seattle Symphony, Mr. Huppertz conducted with considerable animation a program including the Overture to Weber's "Euryanthe," Schumann's Symphony No. 4, in D Minor, Liszt's symphonic poem "Tasso," Dvorak's Slavonic Dances Nos. 1 and 3, and the Overture to "Tannhäuser."

Recent visiting artists have included José Iturbi, La Argentina and the Don Cossack Russian Male Chorus, all presented under the auspices of Women Associated Students, University of Washington. Mary Wigman appeared in the Ladies' Musical Club series, making a deep impression.

The Spargur String Quartet closed its seventeenth season with two concerts, the first containing works of Beethoven, Borodin and Bloch, and the second quartets by Haydn, Vaughan Williams and Debussy. For seventeen years the personnel of this ensemble has remained the same—John M. Spargur, first violin; Albany Ritchie, second violin; E. Heelier Collens, viola, and George C. Kirchner, 'cello.

The Halevy Singers gave their second annual concert under the direction of Samuel E. Goldfarb, featuring Jewish music. The principal soloists were

Sophie Coyne, Sally Wolfe, Eva Fine-silver, Morris Reibman, Morris Polshuk, Harold Bialock and Morris Bender.

University Symphony Gives Novelties

The University Symphony Orchestra, conducted by Walter C. Welke, on Feb. 16 gave an impressive reading of Borodin's Symphony No. 2, in B Minor, in its first Seattle performance. On the same program, John Alden Carpenter's Concertino for piano and orchestra was given under the baton of George McKay, with Lyle McMullen as soloist. The Mu Phi Epsilon Quintet completed the program with the first movement of the César Franck Quintet.

George McKay, of the University of Washington music faculty, was presented in an interesting program of his compositions by the College of Fine Arts, on Feb. 23. The works presented were a Symphony, Op. 14; a Sonatine for clarinet and strings, in which Ronald Phillips was the soloist; a Quintet for woodwind instruments; a Choral Cycle, accompanied by flute and strings, and a Fantasy for small orchestra. Members of the Seattle Symphony Orchestra assisted.

Frederick Feringer began a series of organ recitals recently at the First Presbyterian Church. Harold Heermans gave an organ recital on Feb. 29, playing as his principal number DuBois's "Marriage Mass."

Cornish School Programs

The Cornish School department of the theatre presented several performances of Kingsley's "The Water Babies" recently. Violin pupils of Peter Meremblum, of the same school, have been heard in a number of recitals of solo and ensemble music. The Cornish Orchestra was a feature of one program.

Recitals have been given by pupils of Paul Pierre McNeely, Leonard Odegaard, Herbert Malloy, Sara Yeagley, Jessy Emily Hull, Margaret M. Maier, Clark Kinzinger, Harry Krinke and Irene Williams.

Two performances of Mendelssohn's "Elijah" were given by the University Temple Choir, under Harold Heermans. Theodore Bursett sang the title role.

Mildred McMullen, soprano, and Randolph Hokanson, pianist, were presented in concert by the Sunset Club on Feb. 24; Catherine Penney was the accompanist. On Feb. 25 the MacDowell Club, under Louis Arned Helder, gave its winter concert. The Ladies' Musical Club presented the Victoria Musical Art Society in a concert on Feb. 29, the program being given by Lily Wilson, soprano; Irene Bick, violinist; Marguerite Mulligan, pianist, and Eileen Dumbleton, accompanist.

DAVID SCHEETZ CRAIG

Paris Chopin Society Marks Centenary of Composer's Arrival in France

PARIS, Feb. 25.—The Société Frédéric Chopin recently marked the centenary of that composer's arrival in France. Chopin was first heard in Paris in 1831 in a private concert given before an audience of noted musicians at the home of Pleyel, the well-known piano manufacturer. His reception was so cordial that he gave up plans to go to London, and thenceforth made his home in this city.

The recital celebrating this event was devoted entirely to the composer's works, played by Yves Nat, pianist, who was recently created a Chevalier of the Legion of Honor.

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Roberta Branch Beacham, President of the Orlando Wednesday Music Club

FLORIDA CLUBS TO HOLD CONVENTION IN ORLANDO

Wednesday Music Club to Be Hostess Organization for Event—Contests Planned

ORLANDO, FLA., March 5.—The annual convention of the State Federation of Music Clubs will be held in Orlando, April 4-8. One hundred delegates are expected, and 500 junior members will enter contests sponsored by National and State Federations. Frances Klas-gye Freymark, of this city, is general chairman for the convention, with Mrs. Roberta Branch Beacham as local chairman. Mrs. Arthur Johnson, of St. Petersburg, is state president of the Federation.

The Orlando Wednesday Music Club, of 200 members, will act as hostess club for the convention. Its semi-monthly meetings are largely attended, and enthusiasm is manifested toward all programs given. Under the leadership of Mrs. Beacham, an organist well known throughout Central Florida, the club has grown in numbers and is well supported by competent and willing workers from among the membership.

Many interesting musical events are planned as part of the convention program. Among them will be a joint recital by Thelma Gaskin, soprano, winner of second place in the Atwater Kent 1931 radio audition, and Jesse Pedrick Baker, pianist, graduate of the Juilliard School in New York, and pupil of Ernest Hutcheson. An ensemble of four pianos, sixteen hands, with organ, and a chorus of solo voices, led by Clarence Nice, head of Rollins Conservatory, will also be heard, the organist being H. F. Siewert, pupil of Dupré. There will be a concert by the Winter Park Symphony, of sixty members, also under the baton of Mr. Nice. A children's operetta, "Princess Chrysanthemum," will be sung by pupils of Cherokee Junior High School of Orlando, under Mildred Gibb, supervisor of music.

The closing day of the convention will be taken up with the many contests of the Junior club members. These include solo voices of all ranges, instrumental solos, orchestras and bands, glee clubs of boys and girls, and choruses of mixed voices.

Furtwängler to Conduct "Tristan" as Guest at Paris Opéra

PARIS, Feb. 25.—Two gala performances of "Tristan" will be given by guest singers from Germany at the Paris Opéra on March 31 and June 2. Wilhelm Furtwängler has been engaged to conduct on both occasions.

SITTIG TRIO

Anne Luckey Heard in University Program with String Quartet

Anne Luckey, soprano, was presented by the Women's Graduate Club of Columbia University in the McMillan Academic Theatre on the afternoon of March 1. Miss Luckey was assisted by a string quartet composed of Edwin Ideler, Melton Katims, violins; Clement Sanford, viola; and Aaron Bodenhorst, 'cello. Pearl Sutherland Ideler was at the piano. The program included works by Bach, Mozart, Hildach, Beach and Rameau. Miss Luckey was in good voice, and the combination of the quartet accompaniment and her charming singing made the program a most pleasing one.

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Choral and Instrumental Works Salient Among New Lists

Carpenter's "Song of Faith" Issued for Washington Celebration

John Alden Carpenter's "Song of Faith" to his own text, written for the George Washington Bicentennial celebration, is issued by G. Schirmer, Inc. It is scored for four-part chorus of children's (or women's) voices, male voices and orchestra, and is a stirring, dignified composition, such as one would expect from a composer of Mr. Carpenter's gifts.

The treatment of the tune "Yankee Doodle" is ingenious and shows Mr. Carpenter's mastery at every place where it appears, including its *fortissimo* statement by three trumpets in open fifths and its final *pianissimo* voicing by three muted trumpets. Mr. Carpenter seems to have succeeded in writing a work for an occasion, which is worthy of a place in his list of fine music, rather than what is familiarly known as a *pièce d'occasion*.

Malipiero "Concerti" Issued in Facsimile

A new work by G. Francesco Malipiero is his "Concerti" for orchestra, issued by G. Ricordi & Co. in full score, a most interestingly published one, in that it is a reproduction of the composer's original manuscript. Maestro Malipiero has a fine and clear hand, and so the publishers have contrived to present his own writing to posterity by issuing the score in facsimile instead of in engraving.

"Concerti" is a series of seven movements, prefaced by an "esordio" and concluded by a "commiato," these seven movements giving the work its title "Concerti," in that they are "concertos" for flute, oboes, clarinets, bassoons, trumpets, drums and double basses. A most original idea, of course, as this Venetian master always has.

Naturally, they are not old-time *concerti*, but short movements in which the instrument chosen for display is given prominence. The idiom is real Malipiero, seemingly at his best. It should make a fascinating novelty, as it did at a recent performance by the Philadelphia Orchestra, its American premiere. It is scored for piccolo, pairs of flutes, oboes, clarinets, bassoons, four horns, two trumpets, percussion and strings.

Perotinus Work Published in Ficker's Version

In the series known as "Musik der Gothik," Perotinus's "Organum Quadrupulum-Sederunt Principes" is issued in the version of Rudolf Ficker by the Universal Edition, Vienna (New York: Associated Music Publishers, Inc.).

This strange and wonderful music, recently performed by the Schola Cantorum of New York under Hugh Ross, deserves careful study by all who labor under the delusion that musical art did not flourish until the days of the famous composers of classic times. It was a very beautiful art in Perotinus's time, which this score proves conclusively. The choral part is, of course, for men's and boys' voices. A very important work, which should be in the library of all who love music as an art, not as a diversion.

Powell Weaver Sets Omar Khayyam Verse Exquisitely

Powell Weaver, known for his successful songs, has made a setting of "A Book of Verses" (New York: Galaxy Music Corporation) from Omar Khayyam, which is one of those truly exquisite short songs which win their way at once into singers' and audiences' hearts.

Over a syncopated chordal accompaniment, Mr. Weaver has set a



John Alden Carpenter, Whose Choral Ode, "Song of Faith," Is the Authorized Work of Its Kind for the Washington Bicentennial

melody of rich inflections, which is warm and full-throated, reaching a superb climax on the word "paradise," from which it recedes to a quiet ending. This is the kind of song that can be used for recitals and for informal programs; in fact, it has a real appeal that will make it welcome everywhere. High and low keys are issued. There is a dedication to Mario Chamlee.

Fine Additions to Witmark Choral Library

A variety of part-songs appears in the Witmark Choral Library. In the field of church music there are three anthems for mixed voices, Rob Roy Peery's "Evening Hymn" (with contralto solo), and "Hear Me, Father," and Frederick Stanley Smith's "Come Unto Me, Ye Weary," all three simple, melodious and well written for choir. For three-part women's voices unaccompanied, there are M. Mac Michael's "The Song of the Rain," "The Snow" and for four-part, Miriam Righter's "Butterfly Path," light, attractive pieces. For three-part women's voices with piano are issued Beatrice W. Cook's melodious setting of Grace Coolidge's poem "The Quest," Rob Roy Peery's "Why?" and Louis Victor Saar's dexterously fashioned arrangement of the French folksong "Tambourin," one of the most engaging folksong developments for chorus that has come our way. Mr. Saar has made an

excellent English translation, which is published with the original French text.

For male voices there is a choral paraphrase by Wilhelm Schäffer of "Pop! Goes the Weasel," a rollicking tune well set, and A. Walter Kramer's "To the Sea," to a fine poem by Bettie F. Holmes, written for the sixtieth anniversary of the Orpheus Club of Philadelphia, Alberto Bimboni, conductor, and performed for the first time by that club at its concert on Feb. 17, 1932.

Two admirable arrangements by Richard Kountz for soprano, alto and baritone are "Heroes of Old," a setting of Verdi's "La donna è mobile" from "Rigoletto," and Beethoven's "The Heavens are Declaring." The former has a new text by that capable lyricist, Gilbert Purcell. Both choruses should be very useful for school purposes. A.

New Work for Viola Written by Gordon Jacob

Any addition to the meagre literature for viola solo should be very welcome. Three pieces for viola and piano by Gordon Jacob, entitled respectively Elegy, Ostinato, and Scherzo, (London: J. Curwen & Sons, Ltd.) have been published. These works are conceived in a harmonic setting of rather impressionistic type. The scherzo is one of those burlesque classical movements which have become so popular among certain of our "modern" composers. The viola part is effectively written. S.

■ — Briefe Mention — ■

For Violin and Piano

"Jeux," "Nocturne Elégiaque" and "Sérénade Espagnole" are the titles of three pieces for violin and piano by that distinguished French musician, Jacques Pillois, now resident in New York. They are concert pieces of real charm, cast in an idiom that is modern without being extreme, typically French, admirably conceived for the violin. We like best the first and third. They are dedicated to Albert Stoessel. (Durand.)

"From a Loved Past" by John Powell, is one of the most beautiful new violin compositions to come our way. It is an andante con moto, deeply felt and strongly flavored in that folksong vein in which its composer is so intensely interested. (Schirmer.)

A Berceuse from Alfredo Casella's "Inezie" has been transcribed for violin by Frederick Bye. It makes a pretty bit in modern vein. It is also issued set for 'cello by the same transcriber. (London: J. & W. Chester, Ltd.)

From the same publisher comes Paul Kochanski's transcription of the pleasing pantomime from de Falla's "El Amor Brujo."

"Danse Espagnol" by Albin Steinle. A good habanera, melodic, effective. Reverie by Margaret Gardiner Hulst, arranged by C. F. Aue. Pleasing in a natural, unaffected manner. Useful for teaching. (New York: Carl Fischer, Inc.)

For the Organ

The January, 1932, issue of the *American Organ Quarterly* contains pieces by Cornelius and Chopin, transcribed by Sumner Salter and Homer Nearing, respectively. There are also original pieces by Sumner Salter, Joseph J. McGrath, Horace Alden Miller and A. Illiashenko, the last represented by an original and striking Largo. Mr. Salter has transcribed Cornelius's famous song, "Ein Ton." He has made a common error in the twenty-third measure. The bass note is B flat, not B natural, as an examination of the original edition will attest.

Songs

Two light songs, "The Smile and "Song of Happiness" by the excellent Nicholas Douty. The first is for low voice, the second for high (Presser).

Samuel Endicott has collected and harmonized for that great Handel singer, John McCormack, five Handel songs "Love and Friendship," "The Birds No More Shall Sing," "While I Fondly View," "Love's a Dear Deceitful Jewel" and "Guardian Angels." For lovers of pure song these lovely melodies, which Mr. Endicott has harmonized from the figured bass, are happy additions to the treasury of golden song. They are issued in high and low keys. (Boston: Riker, Brown & Wellington, Inc.).

"To 'Wild Pink Roses'" (Philadelphia: Elkan-Vogel Co., Inc.) is a charming song for high voice and harp (or piano) by Jacques Pillois. It is thoroughly lyrical, and vocally effective.

"A Song of the Sea" is a brilliant recital number by Walter Golde, intended for a place at the close of a group. It is very melodious, yet harmonically interesting, as are the majority of this composer's songs. High and high-medium keys are issued. The poem is by Mary McDougal Axelson. (J. Fischer.)

"Bachelor's Song" by Mark Andrews is a stirring work effective for a low voice. (Galaxy.)

"You're Still in My Arms" by Ralph Benatzky, is a charming Viennese waltz song, known in its own land as "Ich muss wieder einmal in Grinzing sein!" which an English text by Ben Gordon makes no attempt to translate. Benatzky is one of the best lighter composers on the Continent. (Kalmus.) A.

"Rose Will Fade in a Day" and "Yes-teryear," by Bainbridge Crist (New York: Carl Fischer, Inc.) and, also by the same composer, interesting arrangements for women's voices of the following folk-songs: "La Bella Margherita" (an ancient popular song of Italy); "Nina Bobo" (a Javanese Lullaby), and "Air de Chasse" for mixed voices.

From the same publisher: "Dreams," by Wilbur Chenoweth, in an arrangement for mixed voices by Palmer Clark. An effective setting of this very popular ballad.

The "Irish Tune from County Derry" in Percy Grainger's version (New York: G. Schirmer, Inc.) is now to be had for women's voices with men's voices *ad lib.*, with accompaniment of harmonium and three single wind or string instruments. This edition is worthy of real consideration, inasmuch as it is a novel departure from the conventional.

"The Mill" ("Le Moulin"), by Gabriel Pierné (Boston: Oliver Ditson Co.), a capital arrangement for three-part women's voices by Victor Harris of the well-known French song.

In "The Valiant," by Franz C. Bornschein, and "Blow the Man Down," freely arranged by Eugene Dryssen (Boston: Oliver Ditson Co.), are to be found two virile men's choruses. Mr. Bornschein has written a brilliant accompaniment to his stirring chorus, and Eugene Dryssen's Cape Cod sea chanty has the true salty flavor.

"Passing By" (Boston: Oliver Ditson Co.), by Edward Purcell, appears in a setting by G. Waring Stebbins for three-part women's voices based on the harmony of William Arms Fisher. B. W.

For the Piano

"Twenty Melodies and Playtime Drills" by A. Louis Scarmolin are useful bits in the five-finger position, printed in large notation for young pianists. A good idea well executed.

"Moto Perpetuo." By Felix Mendelssohn-Bartholdy. Transcribed for Left Hand by I. Philipp. An ingenious transcription by the great French pianist, dedicated to Marvine Maazel. (Schirmer.)

"At the Rainbow's Edge." By G. A. Grant-Schaefer. Simple, tuneful, effective. (Boston: Arthur P. Schmidt Co.) A.

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CHICAGO APPLAUDS VIVID CONCERTS

Civic Orchestra Presents
Borowski Work—Schipa
in Recital

CHICAGO, March 5.—The Civic Orchestra of Chicago gave its second concert of the season in Orchestra Hall on Feb. 28, under Eric DeLamarter. The young players gave a brilliant performance of Mozart's "Magic Flute" Overture and dealt interestingly with Beethoven's Fifth Symphony. Felix Borowski conducted a suite from his ballet, "Boudour," engagingly melodious music, very attractively scored. Mr. Borowski was the recipient of many recalls from an enthusiastic audience. The soloists were Arlene Gallup, pianist, who played Mendelssohn's "Capriccio Brillante," and John MacDonald, bass, who sang an aria from Verdi's "Don Carlos."

Tito Schipa, in superb form, gave his only recital of the season at the Civic Opera House on Feb. 28. Frederick Longas was the accompanist and contributed piano solos to the program.

A new concert series, under the management of Helen M. Tipton, presented three concerts at the Blackstone Hotel. The first, on Feb. 18, was given by Ruth Wilson, violinist, and William Russel, baritone; the program of Feb. 23 was given by Louise Bernhardt, mezzo-contralto, and Phyllis Eileen Berry, cellist; the final concert of Feb. 25 by Ruth Wilson, violinist, and Hazel Eden, soprano.

The Philharmonic String Quartet, composed of members of the Chicago Symphony, made a successful debut before a large audience in the foyer of Orchestra Hall on Feb. 29. The personnel consists of John Weicher, first violin; Elmar Swanson, second violin; Walter Hancock, viola; and Richard Wagner, 'cello. The program listed Szymanowski's Quartet in C Major, Op. 37, Leo Sowerby's Serenade in G Major, and Beethoven's Quartet, Op. 18, No. 2.

18, No. 2.
The Swift and Company Male Chorus, D. H. Clippinger, director, gave a concert in Orchestra Hall on March 1. The program featured the annual prize composition, Adrian Vanderbilt's "The Song of the Winds." Florence Austral, soprano, was the soloist, evoking great enthusiasm for her singing of Strauss songs, an aria from "Giocon-

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^{*}Transcribed by Félix Fox.

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Urge Protection for Composers



John Philip Sousa, Vice President of the American Society of Authors, Composers and Publishers, an Advocate of Perpetual Copyright. A Recent Photograph.

WASHINGTON, March 5.—At the final hearings on the proposed revision of the copyright law to protect composers and authors, John Philip Sousa, vice-president of the American Society of Authors, Composers and Publishers, advocated perpetual copyright and voiced strong objection to the proposed term of only fifty-six years, as provided in the bill.

He endorsed the five points the society desires to have incorporated in the new revision. These are that copyrights should be in the names of the owners; that copyright owners may assign copyrights to whomsoever they please or may license the use of any part of their material when the copyrights are registered (a feature con-

New Works to Be Given at Bandmasters' Convention in Washington

**Adrian J. Vanderbilt Wins Song
Award of Chicago Chorus**

Adrian J. Vanderbilt, of New York, is announced as the winner of the \$100 prize awarded annually by the Swift & Co. Male Chorus, of Chicago, for a work suitable for its repertoire. The poem which the season's contestants set to music was Catherine Parmenter's "Song of the Winds."

Mr. Vanderbilt is organist of the Tenth Church of Christ Scientist in New York.

Antoni Sala, 'Cellist, to Tour Under Haensel & Jones' Management

Antoni Sala, Spanish 'cellist, will return to this country next season for appearances under the management of Haensel & Jones. Mr. Sala, who has been heard this season in a concert tour here, made his American debut in New York in 1929, and has played in many of the principal cities of Europe and

**Eastman School Opera Forces, Under
Belcher, to Give Club Work**

Balaban, to Give Gluck Work
A performance of Gluck's "Der betrogene Kadi" will be given in May under the direction of Emanuel Balaban, head of the opera department of the Eastman School of Music at Rochester, N. Y., by the school's students, who are now being prepared for the performance by Mr. Balaban.

**Bloch and Carpenter
Works Given Hearings
by Chicago Symphony**

(Continued from page 3)

wide celebration of the two hundredth anniversary of the birth of the first president. Like all occasional pieces, its reception was not to be gauged entirely on the strength of its intrinsic worth. Mr. Stock considered the work deserving of two hearings on the same program, repeating it at the end. The applause was cordial and the newspaper reviews without exception laudatory.

Taking into full consideration the fact that the composer had to write fairly simply to permit widespread performance, we found the work disappointing, coming from one who is generally recognized as a leading American composer. The choral melodies are pretty, but decidedly after the Puccini model. The extended working over of "Yankee Doodle" seemed rather trite. The composer's text was conventional. There may have been musical but not logical reasons for the introduction of a lullaby in a patriotic ode, and the reading through a loud speaker of excerpts from Washington's writings was a theatrical but unconvincing touch. The composer was cordially received on his appearance.

Chorus Makes Good Impression

The work of the Chicago A Cappella Choir, under its gifted leader, Noble Cain, has often been praised. The appearance of the group under these auspices was well deserved, and the singing, particularly the remarkable performance of the Bach motet, was enthusiastically received. Mr. Piatigorsky played superbly, and shared in the success of this varied program.

The program of the concerts of Feb. 25 and 26 was the same, save that in place of the 'cello concerti, Mr. Stock revived Carpenter's "Adventures in a Perambulator," a far more representative example of this composer's talent than the "Song of Faith."

ALBERT GOLDBERG

**Delaware Fosters State-Subsidized
Music Educational Movement**

DOVER, DEL., March 5.—During the past ten or twelve years the Delaware State Department of Public Instruction has been furnishing teachers free of charge to rural communities throughout the state. During the present season, some fifty communities applied for music instruction. The teaching is being done by the music supervisors of the state.

In the second and third weeks of March several county festivals will take place. Peter W. Dykema, of Teachers College, Columbia University, will be guest conductor for these festivals.

A number of cities have hitherto subsidized programs of community music activities, but this is the first example of the development of a state-wide music program started by public funds.

In connection with work in religious education, a course has been offered



Ernest Bloch, Whose Symphonic Fresco "Helvetia" Was Given Its First Performance by the Chicago Symphony

at Dover for choir leaders. This class is conducted during the months of January and February. An enrollment of fifty choir leaders has been reached, the class being under the direction of Glenn Gildersleeve, State Director of Music Education.

**Reiner Leads Rochester Philharmonic
in Last Matinee of Season**

ROCHESTER, March 5.—The Rochester Philharmonic Orchestra, Fritz Reiner conducting, was heard on the afternoon of Feb. 26, at the Eastman Theatre, in the last matinee of the season. The program was composed entirely of Wagner excerpts. Mr. Reiner's brilliant conducting and the fine response he achieved from the orchestra brought forth much enthusiasm from the large audience. Players and conductor received an ovation at the close of the program.

On Feb. 26, at the Eastman Theatre, Rosa Ponselle, assisted by Stuart Ross at the piano, gave a song recital of varied interest before a large and cordial audience. Many encores were added to the program. M. E. W.

**Baltimore Opens Campaign to Secure
Guarantors for Series of New York
Philharmonic**

BALTIMORE, March 5.—A campaign to underwrite the concerts of the local series given by the New York Philharmonic-Symphony Orchestra is in progress here. A larger list of guarantors to provide for the expected seasonal deficit of \$4,000 is the aim of the campaign, which is being directed by Elizabeth Ellen Starr, local counselor for the orchestra. The withdrawal and death of several guarantors has caused the need for a larger underwriting scheme. F. C. B.

Nicholas Douty, tenor, of Philadelphia, is the composer of a sacred composition, "Seek Ye the Lord," which was sung as a contralto solo by Mildred Witham Clarke at a special Lenten recital in the Swarthmore Presbyterian Church on Feb. 23, with organ accompaniment by Benjamin L. Kneeler.

**Plan Reorganization
in Metropolitan Opera
Managing Corporation**

(Continued from page 3)

make contributions toward an endowment or operating fund. This would mean that the giving of opera would become a public enterprise technically as well as actually and theoretically.

Mr. Seligsberg stated that the present Metropolitan Opera Company would have a right to assign its contracts and lease its costumes and scenery to the new organization, and that this would probably occur. He added that the plan must be approved by the board of directors of the present company as well as by the independent company that controls the real estate.

It was rumored last week that the officials of the orchestral unions had been notified that they would have to negotiate for next season with the new association, but Mr. Seligsberg denied this, saying that nothing would be done until the final approval was voted.

**New Financial Basis Is
Sought for the Chicago
Symphony Orchestra**

(Continued from page 3)

Alternative was cessation of activities. Under the present contract the association can terminate the agreement for financial reasons at the end of a season. The present minimum wage for orchestral players is \$90 a week.

The Chicago Symphony was founded in 1891, being exceeded in age among American orchestras only by the New York Philharmonic-Symphony and the Boston Symphony. Throughout its career it has had only two conductors, Theodore Thomas, its founder, and Frederick A. Stock, who became its leader after Mr. Thomas's death in 1905.

**Dallas Organizes Community Concerts
Association**

DALLAS, March 5.—The announcement was made on Feb. 20 of the organization of the Dallas branch of the Community Concerts Corporation, under the local auspices of the American Legion. Dr. Manton M. Carrick is president of the committee of the American Legion which has the matter in charge, and Mrs. Charles Clinton Jones is the executive secretary of the association. M. C.

**Name Artists for Boston Wednesday
Musicales Next Season**

BOSTON, March 5.—Announcement has been made of the artists who will appear next season at the Wednesday Morning Musicales, held in the Hotel Statler ballroom under the auspices of the School of Occupational Therapy.

The dates and artists include: Nov. 16, Lucrezia Bori; Dec. 7, Fritz Kreisler; Jan. 11, Dusolina Giannini, Jan. 25, Heinrich Schlusnus, Feb. 15; José Iturbi, and at a date in March to be announced later, Elisabeth Rethberg, who appeared in the series this winter. W. J. P.

**CLIFTON CONDUCTS
MACDOWELL ORCHESTRA**

Gives First Concert of Pair with
Ruth Breton as Soloist in
Roosevelt High School

The first concert of the second pair scheduled by the MacDowell Orchestra, conducted by Chalmers Clifton, was given in the Theodore Roosevelt High School on the evening of March 2, with Ruth Breton, violinist, as soloist.

Mr. Clifton gave a striking performance. His program included the "Leonore" Overture No. 3, of Beethoven; Hill's "Stevensonians"; the Prelude and "Liebestod" from "Tristan und Isolde" and the Polovtsian Dances from Borodin's "Prince Igor." Miss Breton played the first movement of the Tchaikovsky Concerto and numbers by Juon and Novacek, winning high acclaim from the huge audience.

The orchestra was brought together by the Musicians' Emergency Aid in co-operation with the Musicians' Union and the MacDowell Club to give employment to seventy players.

The program was scheduled to be repeated in the Haaren School on March 9. An all-Wagner program will be conducted by Paul Eisler on March 16 and 23.

**Yale Glee Club Wins Metropolitan
Intercollegiate Contest**

At the Metropolitan Intercollegiate Glee Club contest held on the evening of Feb. 27 in Carnegie Hall, Yale University won first place. New York University, winner of last year's contest; Princeton, Columbia and Rutgers clubs followed in the order named.

The judges were Alberto Bimboni, conductor of the University of Pennsylvania Glee Club; Dr. John Finley Williamson of the Westminster Choir School, Ithaca, and Hugh Ross, director of the Schola Cantorum of New York.

Muriel Brunskill Sails to Fulfill Engagements in England and Holland

Muriel Brunskill, English contralto, after making recital appearances in this country, has returned to England to continue her European concert engagements. On Good Friday afternoon she will sing in a concert under Sir Henry Wood at the Queen's Hall, London, in excerpts from "Parsifal." On the same evening she will be a soloist in "Messiah" under Dr. Malcolm Sargent at the Royal Albert Hall.

Mme. Brunskill will appear in several cities in Holland during the month of April. She will return to America for her next tour, commencing in February, 1933.

**Harry Mayer Appears in Recital in
Cairo, Egypt**

CAIRO, EGYPT, March 1.—Harry Mayer, pianist, appeared in a recital in the Concert Hall of the Conservatory of Music here recently. His program, which was a varied one, included the Bach-Liszt Fantasy and Fugue in G Minor, a Beethoven sonata, the Brahms "Paganini" Variations, a group by Chopin and Liszt, and works by Prokofiev and Stravinsky. The audience was most appreciative.



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SALZEDO GUEST IN BALTIMORE CONCERT

Debussy's "Sirènes" Produced with Treble Clef Club Chorus

BALTIMORE, March 5.—The Baltimore Symphony Orchestra, George Siemonek, conductor, presented the third concert of the municipal series at the Lyric Theatre last night with the added attraction of Carlos Salzedo, harpist, as soloist and composer. The skill with which he played the Ravel Introduction and Allegro and later demonstrated in the unusual effects of his own composition, "The Enchanted Isle," marked his playing as an artistic achievement. This program held further interest in the presentation of the three Nocturnes of Debussy, in the third of which were heard sixteen voices, members of the Treble Clef Club. The program also included the Fifth Symphony of Beethoven, Hugo Wolf's "Italian Serenade" and the "Phèdre" Overture of Massenet which were played with precision and well calculated tonal contrasts.

On the morning of Feb. 21 the Baltimore Symphony Orchestra gave its first children's program of the series. Added interest was given to the concert through the descriptive talk before each number given by John Denues, director of musical education in the Baltimore public schools.

The Baltimore Music Club, Mrs. Martin W. Garrett, president, gave a concert at the Hotel Emerson on Feb. 21. Margaret Galloway, contralto, and Margaret Bronner and Betty G. Hocker, sopranos, with Charles H. Bochau, accompanist, Charles Cohen, 'cello, Sarah Stulman, accompanist, and Beatrice Osgood, pianist, participated.

Malipiero Novelty Given

The London String Quartet gave the Peabody audience on the afternoon of Feb. 20 great pleasure with its program of Mozart and Schumann and the first local presentation of Mali-



Carlos Salzedo, Harpist, Who Appeared Recently as Assisting Artist with the Baltimore Symphony

piero's "Cantari alla Madrigalesca." This new work seems to depend upon rhythmic reiteration for its effects. Moments of lyrical contrast are few. The players devoted their utmost attention to the score and deserve commendation for their excellent work.

Alexander McCurdy, Jr., of Philadelphia, was the visiting artist who appeared before the members of the Baltimore and Chesapeake Chapters of the National and American Guild of Organists and a large audience at the Peabody Conservatory of Music on Feb. 19. The organist presented a comprehensive program displaying authoritative musicianship.

The Grand Opera Repertoire Company closed its second week of performances in the Auditorium on Feb. 20, having won the esteem of its audiences. FRANZ C. BORNSCHEIN

Tadeusz Jarecki Conducts Own Works

Following an appearance as conductor of the Warsaw Philharmonic, Tadeusz Jarecki, on Jan. 15, led the Lemberg Symphony in a program which included the world-premiere of his "Sinfonia Breve," Op. 20, and a performance of his symphonic suite "La Foule." Louise Llewellyn Jarecka, the composer's wife, appeared as soloist. The public was enthusiastic in its approval of Mr. Jarecki's talents as composer and conductor.

Westchester Orchestras to Give White Plains Concert

WHITE PLAINS, N. Y., March 5.—Five orchestras of the county will combine in a joint concert at the County Centre, under a prominent guest conductor, on the afternoon of April 3. Members of the following groups, totaling 200, will take part: Mount Vernon Symphony, New Rochelle Symphony, Rye Symphony, Orchestra of

the White Plains Choral and Symphonic Society, and the Yonkers Symphonic Ensemble.

Florence Austral Gives Baltimore Recital at Peabody Institute

BALTIMORE, March 5.—Florence Austral, soprano, with Nils Nelson at the piano, presented the program at the seventeenth Peabody recital on Feb. 26. This was the initial local appearance of the singer, and her commanding stage presence and convincing vocal powers immediately gained the attention and esteem of the audience. Enthusiastic applause was heard throughout the program.

Louis Shub, pianist and winner of the National Federation of Music Clubs' State and district honors, and Leonard Moss, violinist, with Sylvia Moss as accompanist, gave a joint recital at the Jewish Educational Alliance on Feb. 28 before an appreciative audience. F. C. B.

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York
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BROOKLYN FOUNDS NEW ORCHESTRA

Fishberg Leads Series for Relief Fund—Opera Events Given

BROOKLYN, March 5.—The first of eleven concerts, at popular prices, by the recently organized Brooklyn Symphony Orchestra, Yasha Fishberg, conductor, was given at the Fourteenth Regiment Armory on Feb. 10. The concerts, to be given each Wednesday evening until April 20, are being sponsored by the Brooklyn Free Musical Society, Dmitry Dobkin, general director, and assisting committees, for the benefit of the Emergency Unemployment Relief.

Despite inclement weather, a large audience attended the opening concert. The program, capably conducted by Mr. Fishberg, included Tchaikovsky's Fourth Symphony and a group of Wagner excerpts.

At the second concert, on Feb. 17, the numbers were Dvorak's "New World" Symphony and Tchaikovsky's "Romeo and Juliet." Beatrice Belkin, soprano, formerly of the Metropolitan Opera, was soloist in the Mad Scene from "Lucia" and Estelle Liebling's vocal arrangement of the "Beautiful Blue Danube" Waltz.

Straus Operetta Sung

Oskar Straus's "The Chocolate Soldier" found marked favor with New York Opera Comique subscribers at the Brooklyn Little Theatre, from Feb. 3 to 6. This presentation is one of the organization's best. In the cast of the revival were Eleanor Steele, Rose Stevens, Alice Atkins, Hall Clovis, Arnold Spector, Wells Clary, William Hain with Rudolf Thomas conducting.

The first of a series of concerts at Lester Hall was given on Feb. 19 by Dorothy Miller, soprano; Jeno De Donath, violinist; Morton Gould, pianist-composer, and Mary Miller Mount, accompanist.

Robert Goldsand's interpretation of piano music by Reger, Ravel, Schönberg, Prokofieff and Stravinsky especially pleased a Brooklyn Institute audience at the Academy of Music on Feb. 16. The young Viennese pianist's program further included a Bach choral

and sonatas by Mozart and Beethoven.

Marjorie Moody, soprano, was guest artist at the Apollo Club private concert on Feb. 16. The event, held in the Academy's opera house, presented the male chorus in works by Foote, Sibelius, Mendelssohn, Brewer, Damrosch, Speaks and others. William Armour Thayer conducted.

Metropolitan Gives "Bohème"

"Bohème," with Rethberg, Guilford, Martinelli, De Luca, Didur, Pasero and Malatesta was sung by the Metropolitan Opera Company at the Academy on Feb. 9. Vincenza Bellezza conducted. The performance was warmly applauded.

More than a thousand persons attended the seventeenth public concert by the Aeolian Orchestra and Chorus, G. O. Hornberger, conductor, held in Trommer Hall on Feb. 4. A varied program of vocal and instrumental music was presented.

Violin and piano pupils of Mischa and Wesley Portnoff appeared in concert in the Academy music hall on Feb. 7.

Giuseppe Radaelli, operatic tenor, assisted by Eva Dow, soprano; Arturo D'Anufo, baritone; Antonio Moratto, tenor, and Giovanni Corrado, violinist, presented a pleasing program in the Academy music hall on Feb. 12.

A students' recital was given at the Fiqué Studios on Feb. 11. The program included violin, piano and vocal numbers.

FELIX DEYO

Genia Wilkomirska Leaves for European Tour

Genia Wilkomirska, soprano, an artist pupil of Mme. Marcella Sembrich at the Curtis Institute of Music, has embarked on an eight weeks' concert tour of Europe, where she will appear in the principal cities. Ralph Berkowitz, pupil of Harry Kaufman, will be the accompanist.

Miss Wilkomirska is a member of the Philadelphia Grand Opera Company, having made her debut in "Tiefland" two years ago.

The Breslau Stadttheater has accepted Ernst Toch's opera "The Princess on the Pea-pod" for an early local premiere.

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Frederick Schlieder, Pedagogue of New York and Philadelphia

In five years the classes of Frederick Schlieder, author and pedagogue, at the Philadelphia Conservatory of Music, have grown from a group of about twenty-five students to 110. Of this group, almost half are children under fourteen years of age. Demonstrations, in the form of recitals, are given before the parents of the students at the conservatory. The complete course of the Schlieder Principles of Creative Music given at the Conservatory covers a period of eight years.

Three of the largest Catholic convents in the Philadelphia district send the Sisters of their music departments to study the Schlieder work.

Mr. Schlieder will again give his Summer Master Classes at the Chicago Musical College, after which he will give additional summer classes at cities to be announced in the near future.

Curtis Students Heard as Soloists with Philadelphia Orchestra

Sol Kaplan, young piano student of Mme. Isabelle Vengerova at the Curtis Institute of Music, was soloist at a recent children's concert of the Philadelphia Orchestra, Ernest Schelling, conductor.

Vocal students of the Curtis Institute were prominent in the performance of the recent Wagner Festival by the Philadelphia Orchestra, under Leopold Stokowski. Those who took part were Rose Bampton, Edwina Eustis, Paoli Diamond, Henrietta Eicke, Agnes Davis, Irene Petina, Ruth Gordon, Ruth Carhart and Abrascha Bobofsky. Mr. Bobofsky sang Wotan in "Rheingold," and "Walküre"; Miss Bampton sang Brangäne in "Tristan und Isolde," and Wellgunde in "Rheingold" and "Götterdämmerung."

Chicago Chapter of Mu Phi Epsilon Presents Concert

CHICAGO, March 5.—Mu Xi Chapter of Mu Phi Epsilon, honorary musical sorority, presented a concert in Diana Court Salons on Feb. 14. The artists appearing were Elsa Chandler, pianist; Luis Butler, violinist; Emma Freericks, soprano; Doris Dangremont, pianist; Luis Dangremont, violinist; Jacob Hannerz and Elven Reckze, accompanists.

Emma Cannam Gives Recital in Chicago

CHICAGO, March 5.—Emma Cannam, soprano, gave a song recital at the Hotel Seneca on Feb. 7, assisted by Tita Ganzel, pianist. Mrs. Cannam also recently sang at the Catholic Women's Club of Evanston. M. M.

IN SCHOOL AND STUDIO

Estelle Liebling Artist Pupils in Many Engagements

Beatrice Belkin, coloratura soprano, has been engaged by the Russian Grand Opera for three performances of the "Coq d'Or" during the week of March 28 in New York. She was the leading soloist at the Roxy Theatre during the week of Feb. 18, singing the "Jewel Song" from "Faust."

Lucy Monroe, soprano, sang Marguerite in "Faust" with the Grand Opera Repertoire Company in Baltimore on Feb. 11, 15 and 18. These were Miss Monroe's first appearances in the role and she met with instantaneous success. She also sang Micaela in "Carmen" with the same company on Feb. 13.

Dorothy Miller, soprano, was one of the soloists on the concert program given on Feb. 19 in Brooklyn by the New York Lester Ensemble.

Viola Philo, soprano, gave a concert on March 6, at Roerich Hall. Melba Thrasher, soprano, sang a group of songs at the Indiana Club meeting in the Hotel Astor on Feb. 15. Amy Goldsmith, coloratura soprano, was heard on the Fleischman Hour on Feb. 25 and March 3.

The following artists appeared at a benefit performance on Feb. 7 given by the Hadassah Group of Flatbush at the Brooklyn Little Theatre: Mary Catharine Akins, Paul Cadieux, Mae Haft, Dorothy Miller, Maude Runyan, Joan Ruth, Lucien Ruttman, Sara Jane, Bartlett Simmons and Ethel Louise Wright. Madeleine Marshall was at the piano.

La Forge-Berumen Activities

Frank La Forge and two of his artist pupils gave an interesting program over WABC on Feb. 25. Marie Powers, contralto, opened the program with an aria from Rossini's "Mitrane." Songs in German, French and English followed, further revealing Miss Powers's gifts as a singer. Neva Chinski, soprano, sang two groups with intelligence and taste. Mr. La Forge accompanied.

On the La Forge-Berumen Hour of Feb. 18 Ernesto Berumen, pianist, was the artist, assisted by Florence Misgen, soprano, and Beryl Blanch, accompanist. Mr. Berumen's presentation of a group of Spanish compositions was particularly effective. Miss Misgen revealed a voice of richness in an aria from "Aida."

Hazel Arth, pupil of Mr. La Forge, was the soloist at the thirty-fourth anniversary of the destruction of the U. S. Maine at Fort Myer, Va., on Feb. 15. She included on the program "Flanders Requiem" by Mr. La Forge. The program was broadcast by the NBC.

Mr. La Forge was at the piano for his pupil, Robert Simmons, when he sang on the Artists' Service Hour over WEAF on Feb. 24. Mr. La Forge contributed his "Far Away" to the program as well as his customary exquisite accompaniments.

Solon Alberti Artists Heard in Opera Scenes at International House

A program of "Intimate Highlights from the Operas" was given under the direction of Solon Alberti at the International House on the evening of March 3. Excerpts from "Faust," "Giocanda," "Carmen," "Thaïs," "Romeo and Juliet," "Secret of Suzanne," "Madame Butterfly," "Tosca" and "Bohème" were sung by Oscar Colaire, tenor, of the Chicago Civic Opera; Nita Alberti, Lucille Dressell, Floyd Townsley, William Weeks, Germaine Hellinger, Anne Judson, Edith Miller, James Haupt, Helen Board, Jeanne Heinz and Virginia Syms.

Mr. Alberti, who was at the piano for this program, will appear as accompanist in the recital to be given by

Josef Shlisky, tenor, in Carnegie Hall, on Sunday evening, March 13.

Frank Sheridan Plays at Mannes School

Frank Sheridan, pianist, gave the second benefit recital at the David Mannes Music School on Feb. 24. The third will feature Walter Damrosch's dramatic recital at the piano on March 16. Mr. Sheridan's program included a Bach Partita, the Beethoven F Major Sonata, Op. 109, a Brahms group, and the Chopin B Minor Sonata. A large audience heard the pianist's masterly presentation of these works, and demanded encores.

Alberini Pupil Engaged for Opera in Australia

Alessandro Alberini received word late last month that his pupil, Grace Angelau, mezzo-soprano, who has been singing in Germany and Italy, has been engaged for opera in Australia. Miss Angelau sailed from Naples on Feb. 28 for Sydney, where she will be leading mezzo-soprano with the Imperial Grand Opera Company in that city for the next six months at Her Majesty's Theatre. Following this engagement she will make a tour of twenty concerts in Australia.

Eugenia Buxton Appears in Recital at the Three Arts Club

A cleverly arranged program was presented recently at the Three Arts Club by Eugenia Buxton, an artist pupil of Alberto Jonás. The young pianist delighted the audience with her capable technique and interpretations. The program included a group of compositions by Paderewski. She was obliged to give several encores.

Miss Buxton recently made a successful appearance with the Minneapolis Symphony Orchestra.

Junior Recital of the Master Institute of Roerich Museum

The young students of the Master Institute of the Roerich Museum gave a good account of their progress in recital on Feb. 27 at the Roerich Hall. The players included Claire Kosman, Viola Essen, Louis Schwartz, Louis Sheer, Jean Kraus, Charlotte Sloan, Geraldine Kraus, Miriam Hoffman, Muriel Greenberg, and Shirley Cash. One of the most promising members of the Children's Dramatic Department, Jean Dante, gave scenes from "Romeo and Juliette" and "Hamlet." A large audience applauded the young players warmly.

Diller-Quaile Musicales

At the Diller-Quaile Sunday evening musicales on Feb. 28, Theodore Appia, composer, teacher and inventor of the "Musicograph," played a program of his own compositions, including a violin concerto and several piano solos, and a series of twelve pieces for children, dedicated to the children of the school.

Boston Studios

BOSTON, March 5.—Piano pupils of Hans Ebell of the National Associated Studios of Music gave two recitals in the Little Theatre on Feb. 20 and 21. The participants, who showed much progress, were: Beatrice Perry Nix, Joseph Orosz, Ruth Rosenberg, Hazel Greenburg, Helen Wallace, Harold Cone, Jules Wolffers, Helen F. Jamieson, Marian Rosen, Gilda Drago, Amy Markel, Helen M. Grossman, Sylvia Cheney, Julia Kidder, Virginia T. Ferry, Jeanne Coyne, Betty Grossman, Wilhelmina Harris, Adele Olodofsky and Rena Wood. W. J. P.



Leon Carson, Tenor, Who Adds Recital Appearances to His Teaching Activities

Leon Carson, tenor, who has studios in Nutley and Montclair, N. J., and in New York, has recently appeared with success in recital programs at the Contemporary Club of Newark, the Woman's Club of Passaic, the Friday Afternoon Club of Nutley, and Woman's Club of the same city. On Good Friday, Mr. Carson will sing the tenor role in the duBois oratorio, "Seven Last Words of Christ," in the Grace Episcopal Church of Nutley.

Schmitz Council of Teachers in Busy Season

Exponents of the E. Robert Schmitz council of teachers have been active since the opening of the season. Following is a list of some of their activities:

L. Eva Alden, Terre Haute, has been appointed chairman of music of the Fifth District Indiana Federation of Women's Clubs.

Helen Bush, E. Northfield, Mass., has given recitals, one at the Northfield Seminary, where she directs the music department. Marion Cassell, New York, holds regular classes at the Montreal Institut Pedagogique.

Helen Cuno Calogeras, Denver, presented her pupil, Eugene Gash, in the State Piano Playing contest, where he won first medal. Mme. Calogeras has also been widely heard in recital.

Violet Duncan has just opened new studios in St. Louis. Ruth Dyer, Denver, gave a lecture recital at the State Teachers Convention in February.

Alice Hackett has moved from Chicago to Los Angeles, where she is teaching and accompanying. Ella Connell Jesse, Portland, Ore., has presented twenty pupils in monthly recitals since October and has appeared in concerts and lectures.

Maurine Ricks, Denver, has had many concert and radio appearances.

Andrew Riggs, head of the Schmitz piano unit of the Combined Denver College of Music and the Colorado Woman's College, has given many piano recitals. Elwood S. Roeder, formerly director of music of Mississippi Women's College, Hattiesburg, has moved to Hollywood, where he is assistant to Mr. Schmitz and director of the National Institute of Music and Arts.

Ruth Alta Rogers, Duluth, Minn., appeared at the Morning Musical Club recently. Elmer Schoettle, Denver, head of the music department of the Rinquest School, appeared as soloist with the Denver Symphony this season, and has been heard frequently in recital.

Mabel Riggs Stead, Chicago, has been active at her studio and also as vice-president of the local Pro Musica.

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New York's Round of Concerts and Recitals

(Continued from page 23)

Minor Sonatas of Beethoven; and the G Major Sonata of Brahms. Although this was a rather liberal musical ration, the program was adroitly arranged, with the Brahms work furnishing the necessary contrast between the two Beethoven Sonatas.

The artists were warmly applauded and recalled many times at the close of the concert.

Y.

New School Presents Chinese Music

The New School for Social Research deserves to be congratulated for its presentation of a highly interesting concert of Chinese music on the evening



From a Portrait by Lassal
Yelli d'Aranyi, Violinist, Whose Partnership in a Sonata Recital with Myra Hess Was a Recent Event

of Feb. 22. This program, which was given with the assistance of the China Institute in America, enlisted the services of nine "amateur" musicians playing a large number of native instruments. With characteristic Oriental modesty, it was not stated at the time that the so-called "amateurs" represent in China the most highly cultivated of all the musicians, the professional musicians who perform in the theatres being considered as definitely of the second rank.

It is high time that the music of the Chinese, which is so much older than our own, should become more familiar to our music-loving public, inasmuch as many of the problems which are agitating our contemporary composers are distinctly related to the aesthetic system which this music represents.

A surprisingly large audience responded with much enthusiasm on this

occasion, demonstrating that the beauties of this ancient music are not so incomprehensible to the Western ear as is commonly supposed.

C.



Josef Lhevinne Again Revealed His Unusual Pianistic Gifts in a Recital of Remarkable Interest

Lange Quartet Plays Mossoloff Work

The Hans Lange String Quartet, Hans Lange and Arthur Schuler, violins; Zoltan Kurthy, viola, and Percy Such, cello, appeared in Steinway Hall on Feb. 23. Frank Sheridan, pianist, was the assisting artist. The program was composed of Haydn's Quartet in B Major, Op. 76 No. 4, a quartet by Alexander Mossoloff, and Brahms's Piano Quartet in A Major.

The Haydn Quartet was performed in a musicianly manner, if not with all the spontaneity to which its flowing melodies are entitled. The Mossoloff work proved interesting in spots, but wholly unsuited to the string quartet medium. If Mr. Mossoloff had written his opus for full orchestra, it might have been both more à propos and musically more effective.

The ensemble presented the Brahms work with technical competence and a fine breadth of style. Mr. Sheridan performed the piano part with understanding and a conscientious regard for balanced ensemble.

An enthusiastic audience applauded vigorously both the ensemble and the visiting artist.

Louise Lerch and Daniel Wolf

A joint recital by Louise Lerch, soprano of the Metropolitan, and Daniel Wolf, pianist-composer, was given in the Barbizon on the evening of Feb. 23.

Mr. Wolf was heard in four Bach

numbers, a Brahms Intermezzo and a group of Chopin. He played with good tone and finished technique and was well received.

After an intermission, Miss Lerch sang a group of Mr. Wolf's songs, "Cathedral," "Fireflies," "The Purple Shadows" and "Lotus." These all proved melodic and interesting. Miss Lerch's singing of them brought out all the best points. She won much applause both for herself and the composer, who was at the piano.

J.

Friedberg and Salmond at Juilliard

Carl Friedberg, pianist, and Felix Salmond, cellist, gave the fifth concert of the Chamber Music course at the Juilliard School on the afternoon of Feb. 24.

The program comprised three sonatas, that of Brahms in E Minor, Op. 38, that of Beethoven in A Major, Op. 69, and that of Brahms, in F Major, Op. 99.

The entire program was presented with impeccable artistry, the latter of the Brahms numbers being an uplifting bit of playing. The balance and mutual sympathy of the two artists was of an unusual quality and made for a unity not invariably present in combinations of such eminent artists.

J.

Florence Page Kimball, Soprano

Florence Page Kimball, soprano, made her first recital appearance of the season in Steinway Hall on the evening of Feb. 24.

The program was a comprehensive one, including old Italian airs, German lieder and French songs, and works of contemporary composers.

Miss Kimball sings with a voice well placed and with intelligent interpretation. Her diction was excellent in all three languages. A Brahms group was expertly presented, with the restraint and subdued fire that these songs demand. Celius Dougherty at the piano furnished excellent support.

Y.

Horowitz in All-Liszt Program

In the final recital of his cycle of three in New York this season, Vladimir Horowitz outdid himself in a Liszt program at Carnegie Hall on Feb. 26. It was one of the greatest exhibitions of piano playing we have heard, playing of virtuoso proportions, all controlled by a remarkable feeling for dynamics, such as is rare among even the best keyboard artists of the day.

An all-Liszt evening is hardly fare for the gods. Only played as we heard it from Mr. Horowitz is it listenable. For despite its mellow melodic flow, its thundering dramatic implications, and its uncanny setting forth of the nature of the instrument, this is music of the boudoir, music of lovable banalities, music that has changed its tense from music of the future to music of the past. Or shall we say "past imperfect," inventing a tense, if need be?

Mr. Horowitz played the "Funérailles," the Sonata in B Minor, the Petrarch Sonnet, No. 123, the "Valse oubliée," the dreadful "Au lac de Wallenstadt" and the stirring "Mephisto Waltz." Every item was superbly done, but the "Mephisto Waltz" was the apex in achievement. No pianist has played it better to this writer's knowledge. It was pianism triumphant, placed at the disposal of Liszt, one of the greatest pianists who ever lived, but who wanted to be a composer.

At the end came encores, Chopin, Brahms and Stravinsky, all played quite as compellingly as the Liszt. The applause was deafening.

A.

Lhevinne Hailed in Recital

Josef Lhevinne was hailed by an enthusiastic audience at his recital in Carnegie Hall on the afternoon of Feb. 27. Artists may come and go, but Mr. Lhevinne remains one of the outstand-



Vladimir Horowitz Gave a Program Entirely of Piano Works by Liszt in the Last of His Three Recitals

ing technicians of the contemporary piano world. For sheer beauty of tone and subtle control of dynamics, he again revealed that he has few peers.

The first group, of Brahms, including the Romance in F Major and the Sonata in F Minor, was played with lovely tonal quality. This was indeed a Brahms so exquisite, so subtly colored as almost to seem a new entity. Conversely, there was a certain lack of the rugged strength which one has come to associate with this composer.

In the subsequent groups, Mr. Lhevinne's romantic style was heard at its most excellent. A group including Liszt's "Feux Follet," the same composer's transcriptions of Schubert's "Hark, Hark, the Lark" and Schumann's "Spring Night," and Chopin's Polonaise in F Sharp Minor, were models of bravura playing. A final group of contrasted Russian works linked Scriabin's Mazurkas in C Major and F Minor, the same composer's "Minor Thirds" Study in D Flat Major and

(Continued on page 35)

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BUFFALO CHORUSES IN NOVEL EVENTS

Junior Orpheus Group in Debut—Burns's Birthday Marked

BUFFALO, March 5.—The Guido Chorus, Seth Clark, conductor, gave its first concert of the season recently. The men sang well and were assisted in the Brahms Rhapsody for male chorus and alto by Geraldine Ayres Ulrich, who was also heard in two solo groups.

The Buffalo Orpheus, conducted by William Breach, gave its second concert of the season on Feb. 8, introducing the newly formed Junior Orpheus of seventy-five youths, who, with the adult men's chorus, sang with vitality and tonal excellence. A feature of the program was a series of piano duos played by Scott Malcolm and Reginald Godden of Toronto. A "Sea Shanty Suite," arranged by Colin McPhee for male chorus, solo baritone, two pianos and two sets of tympani, was performed. David J. Howell was the baritone.

Eight local Scottish societies celebrated the 173rd anniversary of Robert Burns's birth with a concert in which the soloists were Mary Stuart, soprano; Cameron McLean, baritone; Jean Simpson, contralto, and two bagpipers.

Many Local Artists Heard

The Chromatic Club fortnightly afternoon recitals have presented the following local soloists: Joseph Phillips, baritone; Ethel S. Hickman, Marian V. Frauau, William J. Gomph and Patricia Boyle, pianists; Emilie Hallock, soprano; Emily Linner and Mrs. Carl Hogerson, contraltos; Frank Watkins, tenor; Marvin Burr, bass; Helen D. Eastman and Harriet Lewis, violinists; Agnes Millhouse, cellist; Robert Hufstader, Ethyl McMullen and Beth Bowman, accompanists.

John Gay's "Beggar's Opera" received its first Buffalo performance at the Erlanger Theatre recently, in an excellent presentation.

A faculty string quartet of the Buffalo Institute of Music gave a recital at the school, playing works by Haydn, Glazounoff and Pochon.

At Shea's Buffalo Theatre, Luisa

Composer Owns Rare Horn Collection



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An Ensemble Playing a Complete Set of "Bell Over the Shoulder" Horns, Owned by Carl Busch, Composer of Kansas City, who Is Seen at Centre. The Picture Shows the Makeup of an Army Band at the Time of the Civil War. In the Collection Are a Baritone Which was Picked Up On the Battlefield of Bull Run; an Alto Used in One of the Regimental Bands with General Sherman's Army, and a U. S. Army Side Drum, which Also Saw Service in the Civil War. The Instrument Held by Mr. Busch Is An E Flat "Butterfly" Cornet, Sometimes Used by the Leader for Solo Playing. The Music Is a Set of Manuscript Band Books Used by the Humboldt, Kan., Band About 1864

Tetrazzini sang during the first week of February, revealing, in arias from "Rigoletto" and "Traviata," a voice still true and sparkling.

MARY M. HOWARD

Give Concert for Benefit of Actors' Dinner Club

A gala reception was given by Mrs. Samuel Marks at the Hotel Plaza last month for the benefit of the Actors' Dinner Club.

Among the artists taking part in the musical program given during the afternoon were Ethyl Hayden, soprano; Helen Reynolds, mezzo-soprano, accompanied by the Morris Nathan String Ensemble, and James Wolfe, bass of the Metropolitan

F. E. C. Leuckart, Leipzig Publishing Firm, Observes 150th Anniversary

The Leipzig music publishing firm, F. E. C. Leuckart, which is represented in this country by Associated Music Publishers, Inc., celebrated the 150th anniversary of its founding on March 1. The first head of the firm, Franz Ernst Christoph Leuckart, in association with Johann David Korn,

founded the business under the name of Leuckart & Co. in Breslau in 1782. The firm in 1870 moved from Breslau to Leipzig.

This house includes in its catalog much important choral and orchestral music, having published many compositions of Liszt, von Bülow, Reger, Rheinberger, Franz, Thuille, Georg Schumann and Richard Strauss (including the "Heldenleben" and "Alpine Symphony"), as well as works by contemporaries such as Richard Trunk, Bernhard Sekles, Julius Bittner, Armin Knab, Arnold Mendelssohn and Hugo Kaun. The present head of the firm is Horst Sandor, a great-grandson of Wilhelm Sandor, who married the daughter of the founder of the firm.

Violette Brown Gives New York Recital at the MacDowell Club

Violette Brown, soprano, who has come here from England, was presented by the MacDowell Club of New York, on Feb. 7. Her accompanist was Jean Sinclair Buchanan, in a program of Bach, Beethoven, Parry, Turina, Fauré, Bax, Lane-Wilson Arne and a Donizetti aria. Miss Brown was warmly received, and sang six encores.

Walter Mills Heard in Pittsburgh Recital

PITTSBURGH, March 5.—Walter Mills, baritone, in a recital given before the Tuesday Musical Club on Feb. 16, won commendation for his beautiful voice and excellent style. He sang the aria "Il lacerato spirto" from Verdi's "Simone Boccanegra," Franz and Brahms lieder and other works to much applause.

Aborn Negotiating for New York Series of Grand Opera in English

The season of grand opera in English for New York, which Milton Aborn has been planning for some time, is expected to open at the Erlanger Theatre on March 28, provided satisfactory terms can be made between the producer and the musicians' union. The first work to be presented has not been announced.

Negotiations which were held last summer, concerning a projected season in the autumn, were abandoned owing to a lack of agreement as to orchestral players' salaries.

INDIANAPOLIS HEARS ST. LOUIS SYMPHONY

Enesco and Iturbi Appear in Programs of Much Interest

INDIANAPOLIS, March 5.—The St. Louis Symphony Orchestra, Vladimir Golschmann, conductor, played in Caleb Mills Hall on Feb. 24 to a large audience under the auspices of the Civic Music Association. The program, chosen with a view to general appeal, included Glinka's "Russian and Ludmilla" Overture, two Nocturnes of Debussy, the overture to "Tannhäuser," and César Franck's D Minor Symphony. At the conclusion of the program, in response to continued applause, the orchestra played a fascinating "Valse-Ballet" by the second concertmaster, Ellis Levy, who was given an ovation for his composition.

Concert by Männerchor

The Indianapolis Männerchor, at its mid-winter concert on Feb. 22, presented Georges Enesco, violinist, as assisting artist. The chorus, under the direction of Karl Reckzeh, sang several a cappella works. Mr. Enesco, with Sanford Schlussel at the piano, aroused much enthusiasm with his playing of the D Minor Sonata of Schumann and works by Saint-Saëns, Paganini, Szymanowski and Bach.

José Iturbi, Spanish pianist, appeared for the first time in Indianapolis on Feb. 25, demonstrating his virtuosity in an interesting choice of works by Mozart, Chopin, Brahms, Liszt, Debussy, Ravel, and Albeniz, to which he added several encores. The applause of the large audience was abundant. The concert was sponsored by the Martens Concerts, Inc.

PAULINE SCHELLSCHMIDT

Jeanette Vreeland will be heard again in a concert at Converse College, Spartanburg, S. C., on March 22.

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CONRAD FORSBERG

New York Concerts and Recitals

(Continued from page 33)

Balakireff's colorful "Islamey." There was much applause throughout the recital, and a number of encores were given at the close. M.

Antoni Sala, 'Cellist

Antoni Sala, 'cellist, returned after an absence of three seasons to give a recital in the Town Hall on the evening of Feb. 25.

Mr. Sala's program was one of varied mood and excellence. It began with Brahms's Sonata in E Minor. This was followed by Saint-Saëns, A Minor Concerto. The third group consisted of a charming Sonata by Porpora and pieces by Turina and Albeniz.

Mr. Sala played with fine, mellow tone throughout. The Brahms was given a mellifluous, if somewhat superficial performance. The Saint-Saëns, which seems of less consequence every time it is heard, displayed the artist's technical facility to great advantage. The Porpora number was charming in every respect and beautifully given. The Spanish pieces had characteristic color. Pierre Luboshutz provided admirable accompaniments. D.

Sadah Shuchari Gives Recital

Sadah Shuchari, violinist, a winner of the Schubert Memorial prize several years ago, gave a recital in the Town Hall on the evening of Feb. 25.

Miss Shuchari began with the Franck Sonata and also played the Bach Chaconne, Lalo's Symphonie Espagnole and pieces by de Falla, Dohnanyi, Sarasate and Ravel.

One must credit Miss Shuchari with artistic intentions, although it seemed at times that these did not quite reach fulfillment. Her tone quality was at its best in the lower portions of the scale. Her best playing was done in the concerto. Gregory Ashman was the accompanist. J.

Good Cheer Concert

The artists giving the Good Cheer Concert at the De Witt Clinton High School on the evening of Feb. 27, included Craig Campbell, tenor; the Ruth St. Denis Synchronic Orchestra, and Norman Plotkin, pianist.

Mr. Campbell, who is more familiar as Gilbert and Sullivan tenor than as a recitalist, was well received in arias by Puccini and Friml, accompanied by Hector MacCarthy. Mr. Plotkin was heard in works by Liszt and Chopin. The dancers interpreted the first movement of the "Unfinished" Symphony of Schubert, the accompaniment being furnished by the Senior Orchestra of the Music Week Association, conducted by Hans Lange. J.

Catherine Reiner in Novelties

It was indeed refreshing, in these days of hackneyed repetitions, to hear a program which included seldom-heard



Frederick Jagel Gave His First New York Song Recital Since Joining the Metropolitan

works and new songs. Such a program was given by Catherine Reiner, soprano, in the Town Hall on the evening of Feb. 28.

Two difficult excerpts from Berg's "Wozzeck" were sung with such dramatic intensity, depth of color, and with such clear-cut diction combined with splendid vocal artistry, as to make them an outstanding feature. Richard Wilson gave the singer sterling support at the piano throughout the program, although much of the impressiveness of the Berg numbers is lost through reduction of the orchestral score to piano arrangement.

Miss Reiner was also heard in a group of novel Hungarian folk-songs arranged by Szabados, to which she gave a colorful interpretation. Her delivery of songs by Brahms, Strauss and Marx served to emphasize her versatile musicianship, and again revealed a voice of charming quality, wide range and ample volume. Insistent applause brought forth many extras. S.

Frederick Jagel in Recital

Frederick Jagel, tenor, gave his first New York song recital since becoming a member of the Metropolitan, in the Town Hall on the afternoon of Feb. 28, before a large audience.

With the exception of an aria from Handel's "Floridante," Mr. Jagel confined his attentions exclusively to songs, though he was persuaded to sing the Prize Song from "Meistersinger" and "Le Rêve" from "Manon" as encores.

Mr. Jagel's program was carefully chosen and cleverly arranged. His opening group by Bach, Salvatore Rosa and Handel was given in good classical

style. Lieder by Wolf and Richard Strauss in the second group displayed a distinct ability in this type of song interpretation, which was further exemplified in a French and Italian group. In this latter, Liszt's "Oh, quand je dors" was perfectly sung. The final group in English was by Taylor, Manning, Pierce, Giannini and Edwards. C.

It is as agreeable as it is unusual to hear an operatic artist who displays such striking ability in a field of music



Catherine Reiner, Heard in a Town Hall Recital, Giving a Number of Unfamiliar Songs

so far removed from his principal vocation. Mr. Jagel's position as a recitalist may already be considered as established. Edwin McArthur was a capable accompanist. H.

Gigli Gives Carnegie Hall Recital

The second recital appearance this season of Beniamino Gigli took place in Carnegie Hall on the afternoon of Feb. 28 before a capacity audience. Mr. Gigli was assisted by Jacqueline Salomons, violinist, who was heard in Handel's A Major Sonata and a number of shorter works. Miguel Sandoval furnished the excellent accompaniments.

The program included works by Palestrina, Cesti, Schumann, Schubert, Ciara, de Crescenzo, Recli and Geehl, as well as arias from "Aida" and "Luisa Miller." The noted tenor again displayed to advantage his magnificent voice, which he used with uncanny facility, rousing his audience to frequent "bravos" and torrents of hand-clapping. Singing with excellent style, spontaneity and freshness of delivery, Mr. Gigli made a memorable impression on his listeners.

Many encores were given, including arias from "Manon" and "Martha," and several songs in English. P.

Martha Graham in Third Recital

Martha Graham, assisted by her dance group, gave her third recital of the season in the Guild Theatre on the afternoon of Feb. 28. The program contained a new dance cycle entitled "Ceremonials," which marked yet another departure in the choreographic method of this original artist. The work consisted of three main parts separated by comic interludes, the whole forming an extended dance composition of more than a half-hour's duration. Altogether it was a very ambitious conception, and future performances will doubtless reveal a more smooth coordination of ensemble. The music, which was written by A. Lehmann Engel, showed a fine command of the resources of instrumental timbre, and an unusual feeling for the requirements of the theatre. Miss Graham was ably assisted in solo canaries by Lillian Shapero and Mary Rivoire.

The remainder of the program consisted of items familiar to her audience, including the well-known "Primitive Mysteries." Louis Horst officiated, as usual, in the capacities of pianist and musical director.

C.

Florence Stage Gives First Recital

Florence Stage, pianist, gave a recital in Carnegie Hall on the evening of Feb. 28. Miss Stage had appeared earlier in the season as soloist with the Manhattan Symphony Orchestra, playing Rachmaninoff's C Minor Concerto. The program of the present recital contained Mendelssohn's Prelude and Fugue in E Minor, two short works by Couperin, Schumann's Sonata in F



Beniamino Gigli Drew His Customary Large Audience for His Second New York Concert of the Season

Sharp Minor, Prokofieff's "Visions Fu-gitives," and groups of Debussy and Chopin works.

Miss Stage displayed a fluent technique and fullness of tone. The more modern works of Debussy and Prokofieff were admirably performed. It was only in the Schumann and Chopin works that one felt the lack of that

(Continued on page 38)

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CHICAGO APPLAUDS DIVERSE EVENTS

Recitals of Varied Types Attended by Large Audiences

CHICAGO, March 5.—Yascha Yushny's Russian Revue, "The Bluebird," opened a three weeks' engagement at the Studebaker Theatre on Feb. 7. Large audiences have attended and expressed enthusiasm over the novel and colorful sketches offered.

The Chicago A Cappella Choir gave its first concert of the season before a large audience at Orchestra Hall on Feb. 3, under the baton of Noble Cain. The program included Bach's motet in four movements, "Sing Ye to the Lord." Another interesting number was the first American performance of Mr. Cain's arrangement of Arnold Mendelssohn's "Christmas Motet." The entire program was sung from memory.

The Woman's Symphony Orchestra, directed by Ebba Sundstrom, gave its

MUSICAL AMERICA for March 10, 1932

Songs of the South Will Be Preserved in Tone-Film

NEW ORLEANS, March 5.—Old songs of the Confederacy will be preserved for coming generations as sung by those who learned them long ago when first written. They are being made into a talking film here, recorded from the voices of the few surviving veterans of the Civil War in their gray uniforms, and old ladies, their contemporaries. The film will be preserved in Confederate Memorial Hall, the Civil War Museum, as a historical memento.

S. N. M.

bert and Strauss lieder was especially notable.

Louis Victor Saar gave a program entirely of his own piano compositions before a large and cordial audience in Baldwin Hall on Feb. 9. Dr. Sigfrid Karg-Elert, noted German organist, made his debut in recital at Kimball Hall on Feb. 8, under the auspices of the Illinois Chapter of the American Guild of Organists, and the Chicago chapter of the National Association of Organists.

Hilda Edwards, pianist, gave a recital in Kimball Hall on Feb. 14. Leo Podolsky, pianist, and Herman Felber, violinist, appeared in recital in the Playhouse on Feb. 14. The Joseffer String

Quartet gave a concert in the Cordon Club on Feb. 14.

Harald Kreuzberg and his dancing group appeared in Orchestra Hall on Feb. 14. La Argentina repeated her program of new dances in the same hall on Feb. 6.

George Garner, Negro tenor, appeared in a benefit recital in the Civic Opera House on Feb. 14 before a capacity audience.

Jacob H. Sonnenklar, tenor-cantor, assisted by S. Burnett, baritone, and the Halevy Choral Group, H. Reznick, director, gave a concert of Jewish music in Kimball Hall on Feb. 14.

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fourth concert at the Goodman Theatre on Feb. 15. Marked improvement was manifested in a program that included Chausson's Symphony in B Flat and Tchaikovsky's "Nutcracker" suite. The soloist was Alice Mock, formerly of the Civic Opera, who displayed a voice of charming quality and admirable musicianship in an aria from Debussy's "L'Enfant Prodigue" and "Ah fors' è lui" from "Traviata."

Choral Club Concerts

The Apollo Musical Club gave a concert at Orchestra Hall on Feb. 5, under the leadership of Edgar Nelson, the chief numbers of which were Deems Taylor's "The Chambered Nautilus" and Rossini's "Stabat Mater." In the latter work the soloists were Marie Sundelius Zendt, soprano; Margaret Gent, contralto; Watt Weber, tenor, and Edward Davies, bass. Richard Czerwonky contributed violin solos.

The Chicago Mendelssohn Club gave its first concert of the season under Calvin Lampert at Orchestra Hall on Feb. 2. Walter Mills, baritone, was the soloist.

The Ensemble of Twelve, from the Little Symphony Orchestra of Chicago, George Dasch, conductor, has given its regular Sunday afternoon concerts at the Art Institute. On Feb. 14, Dudley Powers, cellist, was the soloist, playing Boellmann's "Variations Symphonique."

The Grand Avenue Congregational Church A Cappella Choir of Milwaukee gave its first Chicago concert in Kimball Hall on Feb. 16, under Graydon R. Clark. The soloists were Bobby Stuart, treble, and Walter Hauck, trumpeter.

The Woman's Symphony Orchestra gave a concert at the Goodman Theatre on Jan. 18, Ebba Sundstrom conducting. William Miller, tenor, was the soloist. Paul Robeson gave a program of Negro spirituals at Orchestra Hall on Feb. 1. Ambrose J. Wyrick, tenor, appeared in recital at the Studebaker Theatre on Jan. 24. The Yoshida Trio gave a program of Japanese music and dances at Kimball Hall on Feb. 1, under the auspices of the Chicago chapter of Pro Musica.

Alexander Sebald's String Quartet, which has enjoyed unusual success in an extended series of concerts this season, gave a concert in Kimball Hall on Feb. 17, playing Haydn's "Kaiser" Quartet and the Brahms Clarinet Quintet, with the assistance of Sam Fain, clarinetist. As an intervening number, Mr. Sebald played the Bach Chaconne.

Ruth Page, assisted by Blake Scott and an ensemble, gave a dance program in the Goodman Theatre on Feb. 7. The program consisted of Delano's "Cinderella" and Ravel's "La Valse," Bolero and Pavane.

Rosette Anday, contralto of the Vienna Opera, made a successful debut in recital in the Playhouse on Feb. 8. Mme. Anday's interpretation of Schu-

HOLST IS GUEST CONDUCTOR IN PROVIDENCE

Leads Boston Symphony in Program of His Works

PROVIDENCE, March 5.—The Boston Symphony, under the guest leadership of Gustav Holst, English composer, gave its third concert of the local season recently in the Albee Theatre. The program began with the Symphony in E Flat Major of Haydn, the remaining numbers being works of the noted visitor. The principal item was his new Prelude and Scherzo "Hammersmith," which had its first American performance at this concert. There was also the "St. Paul's Suite" for string orchestra, the "Somerset Rhapsody," ballet excerpts from the opera "The Perfect Fool," and Mr. Holst's arrangement of Bach's "Fugue à la Gigue."

A recent concert in Alumnae Hall presented Gregor Piatigorsky, cellist, as the fourth attraction in this season's Pembroke College series. He was assisted by Nino Herschel at the piano. The audience demanded numerous encores.

Mendelssohn Works Sung

The Oratorio Society recently gave a performance of "The Hymn of Praise" by Mendelssohn in the Elmwood Congregational Church. William DeRoin was the conductor and tenor soloist. Other soloists were Ruth B. Ludgate, soprano, and Helen C. Place, contralto. Accompanists were Medora Ladeveze, organist, and Charles D. Fiske, pianist.

Renée Nizan, organist, of Paris, gave a recital in the Cathedral of SS. Peter and Paul on a recent Sunday evening.

The Catholic Woman's Club presented Gertrude Ehrhart, soprano, David Blair McCloskey, baritone, and Florence Levy, pianist, in a concert at the Plantations Club on Feb. 11.

The MacDowell Club gave a musical at the home of Mrs. Charles H. Matthewson recently. Those heard were Emily Amidon Hampton and Mrs. Edward L. Singsen, sopranos; Mrs. Charles Clarke, contralto; Adah Fiske Smith, violinist and Louise Farnum Durfee, pianist. Mrs. Robert N. Foote was in charge of the program.

A musicale was given in Froebel Hall by members of the Chaminade Club, under the chairmanship of Mrs. Charles I. Goodchild. Those appearing were Doris M. Skipp, soprano, Ruth Nichols Phillips, contralto, Eva F. Roberts, Evangeline Larry, Hope Hammatt, Grace Pierpont Hey and Grace S. Regester, violinists. The accompanists were Mildred Bidwell, Dorothy Joslin Pearce and Ruth Tripp.

Ernest Thomas, Pierce Hill Brereton, Jr., Lillian Nystrom and Florence Rosen, young pianists, were awarded prizes in a contest recently sponsored by the Schubert Club. The judges were Arthur Hitchcock of the department of music in Brown University, Dr. Albert Fenner and Mrs. Mary Winsor Needham.

ARLAN R. COOLIDGE

SYRACUSE, March 5.—Mary Becker, violinist, appeared as soloist with the Syracuse Symphony on Feb. 6, receiving an ovation for her playing of the d'Ambrosio Concerto. Vladimir Shavitch, conductor of the orchestra, departed from the no-encore rule of that organization and repeated the last movement.

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Operas Heard at the Metropolitan

(Continued from page 25)

transpositions in the lesser roles, Philine Falco singing Diana Vivash, and Charlotte Ryan, Mme. Seraskier. The usual cast filled the other roles, including Messrs. Johnson, Tibbett, Rothier, Gandolfi, Bada, Windheim and D'Angelo and Mmes. Bori and Bourskaya. D.

"Rheingold" in Special Ring Series

The newest and oldest of the Metropolitan's Wagner heroines were applauded before the curtain at the conclusion of "Rheingold" when the first of the tetralogy was given the afternoon of Feb. 26, beginning the matinee "Ring" cycle. Ernestine Schumann-Heink, re-appearing as Erda, took bows with Göta Ljungberg, cast as Freya, and with the other chief artists. Gertrude Kappel sang Fricka, Michael Bohnen, Wotan, Gustav Schützendorf, Alberich, and Hans Clemens, Froh, roles in which they had appeared previously at the Metropolitan. Of these, Mr. Bohnen contributed the most to the vitality of the performance by a vigorous if somewhat melodramatic characterization of the master of Valhalla.

Arthur Anderson, an American bass who had appeared but once previously, at a Sunday night concert, took over the role of Donner and sang it better than it has been sung in several seasons. His voice was broad and resonant and equal to the demands of the scene in which Donner invokes the thunder. Another change of cast brought Rudolf Laubenthal to the part of Loge, for the first time here. His acting lacked subtlety and suggestion, but he sang uncommonly well. There was a new Mime, Marek Winheim succeeding to the whines and outcries of the terror-ridden dwarf. One of several improvements was in the scene of the giants, competently characterized and sung by Siegfried Tappolet and James Wolfe. The combination of Rhine maidens was new, uniting the voices of Marie von Essen, Editha Fleischer and Phradie Wells, not very successfully.

Undoubtedly the greatest interest was in the singing of the Erda scene by Mme. Schumann-Heink. Though there were phrases that lacked body, she gave to most of her music her old weight of voice and dramatic stir. With little to do but look attractive, Mme. Ljungberg did that little very well. Artur Bodanzky conducted and Hanns Niedecken-Gebhard directed the stage.

The orchestral playing was none too clean but the performance in its entirety had vitality. T.

"Roméo" Re-enters List

The first "Roméo et Juliette" of the season was sung on the evening of Feb. 26, with Grace Moore rejoicing the company for the season in the role



Ernestine Schumann-Heink Brought Back Memories of the Golden Age by Her Singing of Erda in the Special Matinee "Rheingold"

of the heroine. The American soprano's performance gained in effect as the Gounod opera proceeded, and she had a warm reception for her Waltz Song. As usual, she presented a slender and lovely Juliette. Georges Thill, a personable Roméo, gave authenticity to the Gallic role. As he sang despite an announcement that he was suffering from trachelitis, criticism of his performance would be out of place. Mr. Pinza was an admirable Friar Laurent, Mr. Ludikar a dynamic Capulet, and Mr. De Luca a suave Mercutio. Miss Swarthout presented a sprightly Stephano. Henriette Wakefield was the Nurse, and Mr. Bada, Tybalt. Other roles were sung by Messrs. Altglass, Ananian, Picco and Macpherson. Mr. Hasselmans conducted with taste. M.

The Second "Lakmé"

The second "Lakmé," on Saturday afternoon, Feb. 27, was another triumph for Lily Pons, whose singing has never been more captivating. Her high tones were pure and flawless, and illuminated with her delectable, personal quality. She is that rare bird among coloratura sopranos, who acts as well as she sings.

Mr. Jagel as Gerald was in good voice, as was Miss Swarthout as Mallika. Charlotte Ryan appeared, in place of Miss Doninelli, as Ellen and sang her song in Act I with fetching vocal quality and alluring charm. Her acting, too, had distinction. Miss Flexer was the Rose, Miss Egner the Mistress Bentson, Mr. Rothier a vocally unsatisfactory Nilakantha, Mr. De Luca the Frederic. The others were Messrs. Paltrinieri, Windheim, Altglass and Ananian.

Mr. Hasselmans conducted in his laborious manner, missing some of the finest points of the appealing score. The ballet was a visual delight and the staging of Mr. Sanine greatly to his credit. The chorus is really beginning to act. A.

A New Leonora

"Trovatore," at the popular Saturday night performance on Feb. 27, had Elda Vettori in the role of Leonora. She won high acclaim throughout the evening. Messrs. Martinelli and Borghi appeared as Manrico and Di Luna, respectively. Mr. Pasero was Ferrando.

Mme. Egner and Mr. Malatesta completed the cast. Mr. Bellezza conducted. J.

Sunday Night Concert

Göta Ljungberg was heard in songs as well as the Prayer from "Tosca" and the "Liebestod" at the Sunday night concert on Feb. 28. Grace Moore, singing at the first of these concerts for the season, was heard in songs.

Edward Johnson sang arias from "Louise" and "Andrea Chenier." Messrs. Pinza and Cehanovsky were heard in favorite operatic numbers. Henriette Wakefield replaced Phradie Wells in the trio of the Rhinemaidens with Charlotte Ryan and Marie von Essen. Wilfred Pelletier conducted the orchestra and Kurt Ruhrseitz accompanied at the piano. N.

A Fifth "Boccanegra"

What was said to be the last performance this season of "Simone Boccanegra" drew a capacity audience on the evening of Feb. 29, an audience that applauded at every chance, and provided many curtain calls for Mme. Rethberg, the Amelia; Mr. Tibbett, the Simone; Mr. Martinelli, the Gabriele; Mr. Frigerio, the Paolo, and Mr. Pasero, who sang Fiesco's music for the first time.

It was a consistently good performance, abetted by Mr. Serafin's orchestral forces. Q.

Merli Makes Debut

Francesco Merli, the last of this season's newcomers to the roster, made his debut as Radames in "Aida" on the evening of March 2. Others in the cast included Mme. Rethberg in the title-role, Mr. Borgioli singing Amonasro for the first time, Mr. Pinza as Ramfis and Messrs. Paltrinieri and Macpherson in the smaller roles. Mme. Claussen sang Amneris and Miss Doninelli the High Priestess.

Interest naturally centred in Mr. Merli, whose reputation had preceded him. The voice is one of size and well produced, the high tones being delivered in a full-throated fashion without constriction and the quality well unified throughout. As an actor, Mr. Merli did not display any notable ability beyond excellent routine, but he was always entirely in the picture.

Mme. Rethberg sang extremely well and applause for her work interrupted the performance more than once. Mr. Borgioli's Amonasro was good and Mr. Pinza's Ramfis, as always, superbly sung. H.

"Walküre" in Afternoon Cycle

The second performance of the Metropolitan's afternoon tetralogy brought some shifting of parts but no new personalities to "Die Walküre."

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Most interest was attached to the return of Göta Ljungberg to the role of Sieglinde, which she had sung at her American debut some weeks ago.

Gertrude Kappel was cast as Brünnhilde, Julia Claussen as Fricka, Rudolf Laubenthal as Siegmund, Friedrich Schorr as Wotan and Siegfried Tappolet as Hunding. Artur Bodanzky conducted and Hanns Niedecken-Gebhard had charge of the stage. B.

A Sold-out "Rigoletto"

"Rigoletto" was given for the third time this season, on the evening of March 3, before a sold-out house, Lily Pons again singing Gilda and having Beniamino Gigli as the Duke and Giuseppe De Luca in the title role. All three artists sang very beautifully and gave fine dramatic characterizations. Mr. Pinza's Sparafucile was magnificently sung.

The remainder of the cast included Mmes. Swarthout, Tomisani and Egner and Messrs. Gandolfi, Picco, Bada and Cehanovsky. Mr. Bellezza conducted. D.

Medals Awarded to Young Listeners at Schelling Concerts

At the last of the first series of the concerts for children and young people by the Philharmonic-Symphony on the morning of Feb. 26 in Carnegie Hall, under Ernest Schelling, conductor, prizes were awarded to the children who turned in the best notebooks of the season.

Medals were given to Peter Schellens, Mary Biddle and Helen Casey. Gloria Viggiano, who had won three medals previously, received two tickets for the Sunday afternoon concerts next season.

John L. Conrad Returns to Teach Singing at Oberlin Conservatory

OVERLIN, March 5.—John L. Conrad, a graduate of Oberlin Conservatory in 1912, has returned to teach singing at the Conservatory. Mr. Conrad has had wide and varied experience, having been professor of singing in Cornell College and in DePauw University, has studied both in Europe and in the United States, and is a valuable addition to the school forces.

Miriam Marmein Makes Tour

Miriam Marmein, dancer and mime, recently completed an extensive tour of engagements in the states of New York, Virginia, Rhode Island, New Jersey, Massachusetts and Connecticut and in New York City.

Concerts in Manhattan

(Continued from page 35)

poetic quality which would have made a competent performance a superb one. As it is, her playing was distinguished by an admirable clarity of phrasing and brilliance of technique coupled with a lively feeling for rhythm. She was received with great cordiality by a large audience.

P.

Lucia Chagnon, Soprano

Lucia Chagnon, soprano, was heard in a well-chosen song program in the Barbizon-Plaza on the evening of Feb. 29, with Edna Wellington Smith at the piano and Bernard Ocko playing the obbligato to the aria from Mozart's "Shepherd King."

Miss Chagnon gave a group in French, including an aria from Delibes's little-known opera "Le Roi l'a dit," five songs by Wolf, four of the less familiar Schumann lieder and a group in English by Gustav Klemm, Morris-Buchanan, Farley and Rogers.

Throughout the recital, the singer's work was distinguished by definite musicianship and the ability to project the mood of her songs. The Klemm songs were very delightful novelties and were well received.

H.

Chasins in First New York Recital

Abram Chasins, pianist, gave his first New York Recital in Carnegie Hall on Feb. 29. A large audience attended and gave frequent evidence of enthusiasm. The program contained the Bach-Liszt Organ Fantasie and Fugue in G Minor, the "Variations Séries" of Mendelssohn, Chopin's Sonata in B Flat Minor, and a group of shorter compositions by Dvorsky, Mason, Strauss-Godowsky, Kreisler-Rachmaninoff, and Scriabin.

Mr. Chasins showed himself a pianist of fine technical equipment and interpretative abilities. A feeling for the poetic was particularly noticeable in the shorter and more rhapsodic numbers of the program. A very ingratiating stage presence added perceptibly an atmosphere of intimacy and informality. Though the program was not marked

by exceptional novelty, the artist endowed it with rare sincerity. The audience applauded him heartily, and called for encores.

C.



Abram Chasins, Who Gave His First New York Piano Recital in Carnegie Hall

Londoners Play Novelties

At its Town Hall concert on Feb. 29 the London String Quartet played, for the first time in this country, a recently discovered Haydn Quartet in E Flat, which it is claimed is that master's Op. 1, No. 1, and played it fetchingly. It is really a quartettino as to content as well as brevity, the first and last movements being undeveloped, in the manner familiar to Scarlatti and Philip Emmanuel Bach, only its Adagio rising to anything like the melodic potency which Haydn commanded later.

Whether this quartet be the true or false Op. 1, No. 1, is beside the question. The Quartet in B Flat, considered for many years Haydn's first work, is a far better quartet. Excellence rather than priority determines its importance.

The Londoners played the Haydn brightly, but did their best playing of the evening in G. Francesco Malipiero's new quartet "Cantari alla Madrigalesca." This is the Venetian composer's third quartet, the first "Rispetti e Strambotti," the second "Stornelli e Ballate." Fine as they are, this one surpasses them in structure and content. Its rhythms, its explorational harmonic side, its quiet mediaeval interludes, its stunning setting for the instruments aroused great enthusiasm, as much as any new chamber music work in a long time. It will be heard again with eager interest.

Beethoven's Quartet, Op. 95, completed the list and was cleanly played. There is much more in this score, however, than these gentlemen indicated.

At the close of the evening, a most enjoyable one, the audience applauded so insistently that two extra pieces were added, the slow movement of the Debussy quartet and Haydn's familiar Serenade, both beautifully played.

A.

Ruth Breton and Nino Martini

Owing to the sudden indisposition of Richard Crooks, who had been announced for the concert in the Columbia series in Carnegie Hall, on the evening of March 1, Ruth Breton, violinist, and Nino Martini, young Italian tenor, who recently made his debut with the Philadelphia Grand Opera Company, were presented in his stead.

Sigmund Stojowski was a distinguished collaborator at the piano with Miss Breton in the presentation of his Violin Sonata in G Major, Op. 13, a work of classic leanings, which provides

many agreeable moments of fluent melody, if not the greatest originality. Miss Breton played also Schubert's Sonatina in D Major and a group of numbers by Juon, Weinberger and Hubay with fine musicianship, technical skill and a vibrant tone. She was warmly received.

Mr. Martini, a personable young artist, with a voice of striking appeal, sang arias from "Faust," "Bohème," "Sadko" and Bizet's "Pearl Fishers," in the last of which he recently won plaudits with the Philadelphia organization. The audience showed much enthusiasm over his beautiful lyric interpretation of the airs and songs by



Lucia Chagnon Won Favor in an Excellent Song Program at Her Annual New York Recital

Caccini, Scarlatti and Raniger. Both artists were obliged to add several encores.

Giuseppe Bamboschek was a skilled accompanist for the singer. Betty Baker acted in a similar capacity for Miss Breton.

Andersen and Scionti

For the second time this season, Stell Andersen and Silvio Scionti were heard in a program of two-piano music in the Town Hall on the evening of March 1.

A first performance of an arrangement by Louis Victor Saar of a Bach Passacaglia began the recital, and another "first-time" closed it, Leo Sowerby's setting of "The Fisherman's Tune." Arrangements of works by Schubert, Schumann and Chopin, Castelnovo-Tedesco's "Alt Wien" and Ca-

sella's "Pupazzetti" were other interesting items.

As heretofore, the playing of this well-matched team was distinguished by unity and clarity. Their interpretations, also, were as one throughout the recital. The audience was markedly cordial.

Frank Mannheimer's Debut

Frank Mannheimer, pianist, who has played extensively in Europe, made his New York debut in the Town Hall on the afternoon of March 1.

Much of Mr. Mannheimer's program was unfamiliar. A delightfully naive Sonata in G Minor by Dr. Arne was the first number. Other novelties were a Toccatas by Pollini and a Passacaglia by Blanchet entitled "Tocsin, 3rd August, 1914." The principal works were the Schumann F Sharp Minor Sonata and the D Major Sonata of Mozart (K 576). Pieces by Rousset and Fauré, with Busoni's version of Liszt's "Mephisto" Waltz, concluded the list.

The early music was played delicately, and the Schumann had not only clear, musical tone, but good artistic proportions. The short numbers were well received, the Liszt waltz, in particular, being brilliantly given. Mr. Mannheimer showed himself a capable and musicianly artist in every respect.

D.

Flora Collins, Mezzo-Soprano

Flora Collins, mezzo-soprano, gave a recital in the Barbizon-Plaza on the evening of March 1.

Miss Collins, a Schubert Memorial Prize winner, had a well-chosen program which she delivered with taste, showing a marked advance over her work at her debut, more than a year ago. Early works by Handel and Purcell were well done and a group of German lieder were delivered with finesse. There were also modern French and English numbers. Boris Kogan was the accompanist.

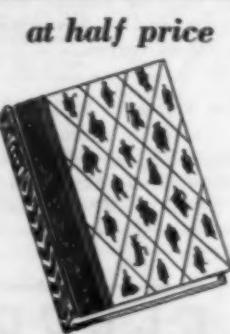
N.

Elshuco Trio

The fourth concert of the Elshuco Trio was given in the Engineering Auditorium on the evening of March 1, the organization being reinforced by Conrad Held and Harry Sacher in the Brahms Piano Quartet in C Minor, and the Schubert "Forellen" Quintet. The trio alone played Chausson's Trio in G Major.

The customary standard of the Elshuco's concerts was upheld to a high point. The Brahms was given a stirring performance which plumbed its depths, which does not invariably occur. The Chausson is not an extremely interesting work but one is grateful to

(Continued on page 40)



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NEWS AND MUSICAL EVENTS IN THE WORLD OF BROADCASTING

Radio City Studios for N.B.C. Described in Broadcast by Engineering Manager

RADIO CITY studios and broadcast facilities to be used by the National Broadcasting Company were described for the first time on March 2 by O. B. Hanson, NBC manager of plant operation and engineering, in a talk before the Institute of Radio Engineers at a meeting in the Engineering Societies Building in New York City.

M. H. Aylesworth, president of NBC, introduced the speaker, who, with the assistance of his department and the architects of Radio City, is largely responsible for the design of the new NBC unit.

Studio facilities more than double those now in use at 711 Fifth Avenue, were outlined by Hanson. All of the new studios will be readily adaptable to television, and most of them will contain balconies equipped with theatre seats for guests.

The NBC unit will occupy the third to the eleventh floors in the Central Tower, about which the other buildings in the Radio City project are to be grouped.

"All studios are to be two stories high, with the exception of one planned to be the largest in the world with a height of more than three stories," Mr. Hanson said.

"Four special studios grouped around a common control room will be provided for the use of complicated dramatic productions. With this set-

up the orchestra can be placed in one studio, the principal actors in another, crowd scenes in a third and sound effects in the fourth, and the pickups electrically mixed in the common control room to create a desired effect."

Unparalleled facilities for guests to observe the ins and outs of studio broadcasting will be available.

SIXTH ATWATER KENT CONTEST ANNOUNCED

Radio Auditions Again to Yield Large Prizes for Best Young Singers

For the sixth year, the Atwater Kent Radio Audition will be held over the country, according to an announcement made by the Atwater Kent Foundation of Philadelphia. The young man and woman who are judged best out of ten finalists will win \$5,000 each. Additional prizes aggregating another \$5,000 will go to the other eight finalists.

As before, any non-professional singer between eighteen and twenty-five is eligible. Local, state and district auditions will precede the finals, which will be held next December in New York.

• Short Waves •

Lucrezia Bori will sing in the G. E. Circle on March 13, Reinhard Werrenrath on March 20. The hour, 5:30 p. m. WEAF network.

Percy Grainger was guest artist on the NBC Mobil-Oil Hour on March 9, playing several of his own works.

Stell Andersen and Silvio Scionti will play two-piano music in the NBC Artists Service Musicals of March 23, over a WEAF network at 10:30 p. m.

Fritz Kreisler's life story will be broadcast by Ida Bailey Allen over the WABC network on March 15, at 11:15 a. m.

Charles Gilbert Spross and Edward Rice will play Dvorak's Sonata in F in their regular broadcast over a WEAF network on March 16 at 5:30 p. m.

Clarence Adler and Eddy Brown, having finished their series of Beethoven Sonata broadcasts, are playing other sonatas over WOR, at 2:30 p. m. on Sundays.

Jacqueline Salomons, violinist, made her radio debut on March 6 over a WJZ network at 11:30 p. m. She was to be heard again on March 13.

Alexandre Barjansky, cellist, was heard with Leo Ornstein, pianist, in a recital over a WEAF network on March 6.



Apeda
Willard Robison, Whose "Deep River" Orchestra Is a Feature on WOR

Twelve years ago, Willard Robison started his "Deep River" orchestra, playing and singing the songs of the South, putting them in a "new dress." For about half of that time, he has been a favorite on the radio, with the Camel Hour, the Maxwell House Hour, and, more recently, over WOR.

Mr. Robison writes the continuity for his broadcasts, an imaginative flow of words which describes the music, writes some of the music himself, and arranges most of what is not original, with the assistance of William Grant Still. Sometimes he presides at the piano and sings to his own accompaniment; sometimes he leads the band in its soft, wailing, nostalgic tunes.

WOR carries this half-hour of music every Monday at 8:30 p. m., every Tuesday at 11 p. m., and every Wednesday at 9 p. m.

Quarter-Tone Piano Concert on Air

Hans Barth, pianist, played music of yesterday (harpsichord), today (piano) and tomorrow (quarter-tone piano) in the Columbia Concerts Hour of March 6. For the last-named instrument, the music was written by Mr. Barth.

Library of Congress Musicals to End

With Jacques Gordon, violinist, and Lee Pattison, pianist, playing a sonata recital on March 13, the Library of Congress Musicals will come to an end. The hour is 11:30 a. m., the network, NBC.

Nina Koschitz and a string quartet were heard on March 6, and the London String Quartet on Feb. 28.

NEWLY DISCOVERED HAYDN OPERA TO BE BROADCAST

"Life on the Moon," Long Lost, Will Be Heard from Germany Over Columbia

"Life on the Moon," an opera by Josef Haydn, the score of which was found recently in Germany after having been lost for nearly a century and a half, will be broadcast in part through the WABC-Columbia network from 1 to 1:45 p. m., Sunday, March 20, from Schwerin, Germany.

This will be the world premiere of the work since its rediscovery, and will be presented on the stage of the Staatsoper of Schwerin, which is the capital of the state of Mecklenburg-Schwerin.

"Life on the Moon" was composed in 1777, when Haydn was in his prime as a composer, and was just beginning the series of journeys around Europe which quickly brought him world-wide fame. After a fairly general acceptance for a few years, the score of the opera was lost, and was not found until last year.

In a modern arrangement to fit present-day practice in staging and production, the opera has been shown in rehearsal to be a highly effective piece of work, and will be presented by a cast of leading German singers.

Crooks Sings for Tibbett in Firestone Hour

Richard Crooks, tenor, sang in the Firestone Hour on Feb. 29 over an NBC network, as Lawrence Tibbett, baritone star of this program, was called to the Metropolitan Opera to sing the title role in "Simone Boccanegra."

John Ireland's Concerto in International Broadcast

The Piano Concerto in E Flat Major of John Ireland was included in the international relay broadcast on Jan. 21, originating in the BBC studios. Helen Perkins was the soloist.

Eastman Students Play Goossens Work

A Fantasy for nine wind instruments by Eugene Goossens was played by students of the Eastman School of Music, Samuel Belov, conductor, in the broadcast over an NBC chain on March 2.

Nino Martini in Columbia Concerts Program

Nino Martini, tenor of the Philadelphia Grand Opera, sang on the Columbia Concerts program of Feb. 28, over the WABC network.

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Orchestra Concerts

(Continued from page 12)

The program was a request one, made up of the most popular works given at these concerts during the season.

The children thoroughly enjoyed the performance, and much applause was heard. Following the concert prizes were distributed.

National Orchestral Association

National Orchestral Association, Leon Barzin, conductor. Soloist, Felix Salmond, cellist. Carnegie Hall, March 1, afternoon. The program:

Symphony No. 21, in A Major.....	Haydn
"Schelomo".....	Bloch
Mr. Salmond	
"Nutcracker" Suite.....	Tchaikovsky
"Romeo and Juliet".....	Tchaikovsky

The Haydn symphony, which was performed on this occasion for the first time on record in New York, proved a welcome addition to the orchestral repertoire. A somewhat early work of the master, it has a freshness and spontaneity about it that makes one wonder why it is not more often played. Mr. Barzin's was a tasteful performance, and the audience responded with much cordiality.

Bloch's "Schelomo" was admirably given by Mr. Salmond, with due regard for the groping, lugubrious atmosphere that is native to the work. Mr. Barzin showed himself a conductor of great versatility in his very understanding presentation of the orchestral score.

The "Nutcracker" Suite and the Overture-Fantasy "Romeo and Juliet" were given fine readings. The orchestra shows a steady improvement in Mr. Barzin's hands that, if continued, will soon make it a rival of many of our leading "grown-up" organizations.

C.

Beecham Returns to Philharmonic

New York Philharmonic-Symphony, Sir Thomas Beecham, guest conductor. Carnegie Hall, March 2, evening. The program:

Symphonic poem, "Thamar".....	Balakireff
Symphony in D Major, B. & H. No. 5 (93).....	Haydn
"Ein Heldenleben".....	Strauss
Violin Solo, Misha Piatro	

The return of Sir Thomas Beecham, who conducted briefly as guest in the early months of 1928, served to renew acquaintance with a musician whose attributes are rare indeed. A conductor of striking urbanity, whose command of rhythmic details has hardly been surpassed in recent memory, Sir Thomas infused the music with a delightful vivacity and at all moments revealed himself as a musician of fine sensitiveness and taste. His baton technique is graceful and highly origi-



Aaron Copland, Whose Symphonic Ode Was Given a New York Premiere by the Boston Symphony

nal. There were moments in the unfamiliar Balakireff work when one felt that the players had not fully accustomed themselves to his style, and this work would have benefited by a more glowing evocation of Eastern color.

The Haydn "London" Symphony had a delicate and, in many respects, a superb performance. He displayed in this work a remarkable plastic sense, great precision, and subtle variations of tempo and dynamics that were truly inimitable.

The most compelling performance was that of the "Heldenleben," outlined with a clarity and mastery which made even the battle passages sound musical. It was also a performance of intimacy and surprising emotional effect. At the close the audience remained to applaud the noted visitor for some time.

M.

Koussevitzky Presents Copland "Ode"

Boston Symphony Orchestra, Serge Koussevitzky, conductor. Carnegie Hall, March 3, evening. The program:

Suite in B Minor for Flute and Strings. Bach Symphonic Ode.....	Copland
(First performance in New York)	
Symphony No. 4.....	Brahms

Mr. Koussevitzky's performances were characterized by an exquisite refinement, and the orchestra displayed throughout that excellent balance and smoothness of tone for which it is justly famous. The Bach suite was presented with a mere handful of players, perhaps fifteen, and the result was charming. Unfortunately, however, the numbers of violas, cellos and basses in this small combination was not large enough to counterbalance the violins, and many of the all-important inner parts in this contrapuntal music were in consequence ill defined.

The Copland work, new to New York audiences, was led by Mr. Koussevitzky in his most polished manner. It proved to be an ingenious piece of writing in which complex rhythmic patterns were handled with characteristic ease. Mr. Copland's almost ascetic economy of means, and the really remarkable technical facility with which he handles recalcitrant bits of thematic material, are here displayed in an intricate structure. His shortcoming—a lack of natural lyric flow—is, however, even more in evidence in this work than it has been in past ones.

Mr. Koussevitzky's Brahms was a delicate one, antiseptically handled, and with none of the sober abandon that a really fine Brahms performance needs.

C.

Concerts and Recitals

(Continued from page 38)

casually for these side-trips. The Schubert Quintet was especially appreciated.

Juilliard Artist Recital

The Juilliard Artist Recital in the auditorium of the school on March 2, was given by Inga Hill, contralto, and Etta K. Schiff and Pauline Sternlicht, pianists.

Miss Hill's beautiful voice was admired in the Opera Comique's productions last season. At this recital she sang numbers by Bruch and Strauss and a group in Swedish and Norse, in all of which she was much applauded. The pianists presented pieces for two pianos by Bach, Brahms, Rachmaninoff, Ravel and Casella, creating a good impression by their fine team work and excellent musicianship. Brooks Smith was the accompanist.

D.

Georges Enesco Plays

Georges Enesco, who had been heard with the Beethoven Association previously this season, came to the Town Hall on the evening of March 2, for a recital, with Sanford Schlussel as accompanist.

It was an evening of high musicality, this quality at all times more than counteracting some technical unhappiness, the latter most evident in the Mozart Andante, Minuet and Rondo. First came Veracini's Sonata in E Minor, its charming content finely spun and freshly projected. After the Mozart, Mr. Enesco provided the climax of the evening—a magnificent performance of the stormy Schumann Sonata in D Minor, with its three darkly colored movements set in contrast to the sentimental slow section.

Three shorter works followed—Szymanowski's "La Fontaine d'Arethuse," an impressionistic piece which had to be repeated; a "Bagatelle" by Scarlatescu, presumably a contemporary Rumanian, and Sarasate's "Zigeunerweisen."

An audience which greeted Mr. Enesco rapturously at every turn demanded and received many encores. Mr. Schlussel's accompaniments, save in the Schumann, were insensitively blatant.

Q.

Other Concerts

WASHINGTON BICENTENNIAL CELEBRATION, Wanamaker Auditorium, Feb. 20. Program by Brooklyn Glee Club, J. Thurston Noé, leader; Gladys Burns, soprano, and Harold Land, baritone.

LEOPOLD NASCHATIER, bass. Chalif Hall, Feb. 21. Arias by Handel and Mozart. Songs in German, Russian and English. Tscharna Naschatier, accompanist, also played works by Bach.

FOURTH CHAMBER MUSIC CONCERT, Grand Street Theatre, Feb. 21. Aaron Hirsch, William Kroll, violins; Leon Barzin and David Sackson, violas; Osip Giskin and Milton Prinz, cellos. Schönberg's "Verklärte Nacht" and Mozart's C Major Quintet.

GIUSEPPE MONACO, tenor. Recital of songs and operatic excerpts. Carnegie

Hall, Feb. 22. Angelo Maturo accompanied.

HELEN SCOVILLE, pianist. Program of Liszt, Bach, Chopin and others. Town Hall, Feb. 22. Excellent playing in lighter portions of program.

SOPHIA DELZA, dancer, and BERNICE KAMSLER, diseuse, assisted by Robert Turner at the piano. Wanamaker Auditorium, Feb. 24.

SONYA YERGIN, soprano. Program of antique and modern songs. Chanin Auditorium, Feb. 28. Lazar Weiner at the piano.

SONYA MERKEL, vocalist; Bertha Shultz, violinist. Joint recital. Roerich Hall, Feb. 28. Well-chosen program featuring Russian and American songs and varied violin numbers. Boris Jivoff, accompanist.

HILDA BERKEY, mezzo-soprano. Barbizon, Feb. 28. Program of lieder and songs in French and English. Twoarias from "Werther" all well sung. Polly Morgan, accompanist.

HUDDIE JOHNSON, pianist, Barbizon, March 1. Debut recital. Promising interpretative ability sustained by already good technique.

RENEE NIZAN, 18-year-old French organist. New York debut. Wanamaker Auditorium, March 1. Good command of resources of instrument and considerable technical facility. Bach's D Minor Fugue very well given.

JUDITH LITANTE, soprano. Program of antique and ultra-modern songs. New School for Social Research, March 1. Good diction and interpretative ability. Genia Nemenoff-Luboshutz, accompanist.

Harrisburg Forces under Raudenbush Heard in Concert

HARRISBURG, PA., March 5.—The Harrisburg Symphony Orchestra, under the baton of George King Raudenbush, appeared in the William Penn Auditorium on a recent evening. The orchestra was assisted by the Harrisburg Solo Choir, and by Jacques Jolas, pianist. The program opened with the Overture to Mozart's "Marriage of Figaro," which was followed by three Bach Chorales.

Mr. Jolas played the Brahms B Flat Piano Concerto with sound musicianship and warmth, receiving much applause. Following an intermission a group of excerpts from Borodin's "Prince Igor" was heard. A large audience attended and gave unstinted applause.

Under the guidance of Maude Adams and the supervision of Harold Morris, Theodore Zarkevich has arranged old Italian folk music for the production of "The Merchant of Venice," in which Miss Adams and Otis Skinner will return to the stage in an extensive tour.

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Passed Away

Rosa Papier-Paumgartner

VIENNA, March 1.—Mme. Rosa Papier-Paumgartner, mezzo-soprano, formerly a prominent singer of the Vienna Opera and for many years a teacher at the Vienna Academy of Music, died here on Feb. 8, at the age of twenty-four years.

Mme. Papier-Paumgartner was born in Baden near Vienna, Sept. 18, 1858. Following a conservatory course, she made her debut in 1881 at the age of twenty-two as soloist with the Vienna Philharmonic. The director of the Vienna Court Opera, Wilhelm Jahn, immediately engaged her as a member of the company and she made her debut a fortnight later as Amneris in "Aida." She possessed a voice of great range and power, which enabled her to sing such roles as Sieglinde and Elisabeth in addition to being a notable Orpheus and Brangäne.

After only eight years' activity as a leading singer in opera and concerts, she lost her voice following an attack of influenza and a subsequent operation on her throat. She devoted herself thereafter to teaching. Among her pupils who later achieved fame were Anna Bahr-Mildenburg, Lucy Weidt, Helene Wildbrunn, Bella Paalen and Rose Pauly. With her husband, the late Dr. Hans Paumgartner, pianist and music critic, whom she married in 1881, she was an honored member of Vienna's most notable musical circle and numbered among her personal friends Brahms, Mahler, Siegfried Wagner, Count Keyserling, Franz Schalk and others. She is survived by a son, Dr. Bernhard Paumgartner, who is director of the Mozarteum in Salzburg and prominent as composer and conductor.

Mrs. Bruce Keator

Harriet Scudder Keator, widow of Dr. Bruce Keator, and organist of St. Andrew's Methodist Episcopal Church, New York, died on Feb. 29.

Mrs. Keator, who was the daughter of Rev. E. C. Scudder, was born near Madras, India, and came to this country at the age of seven. She studied music under Dudley Buck, Sr., and received her general education at Mt. Holyoke College.

For a number of years she was organist and choirmaster of the First Methodist Church of Asbury Park, N. J. Her choir numbered fifty voices, and she frequently employed as soloists prominent singers from the Metropolitan Opera Company, paying for them herself. She also gave a \$60,000 organ to the church. It was designed especially by Dr. T. Tertius Noble.

In 1895, she married Dr. Keator, a graduate of Yale, who had been at one time mayor of Asbury Park. She is survived by one daughter, Mrs. George J. Fredericks.

M. Ethel Hudson

ST. LOUIS, March 5.—M. Ethel Hudson, a prominent teacher in St. Louis schools since 1895 and at one time supervisor of music for the board of education, died on Feb. 27. Miss Hudson was a member of the faculty of Harris Teachers' College for over ten years and was dean of women, chairman of the music department and leader of the Women's Glee Club. Besides her educational work, she was prominent in musical circles and was twice president of the Musicians' Guild, an office which she held at the time of her death.

S. L. C.

Christian Timmner

LOS ANGELES, March 5.—Christian Timmner, violinist and conductor and a member of the Los Angeles Philharmonic, died recently at his home here. Mr. Timmner was at one time a member of the Concertgebouw Orchestra in Amsterdam.

Musical New York Loses Picturesque Figure in Death of William J. Guard

WILLIAM J. GUARD, press representative of the Metropolitan Opera Company since 1910, died in his sleep from a heart affection and bronchial pneumonia on March 3. On the previous Thursday he had suffered a heart attack. He went to his office in the Opera House the following day, but was obliged to return home. His physician then ordered him to bed under the care of a nurse. Early in the evening of March 3, he grew slightly delirious, but went finally to sleep, dying about an hour later.

"Billy" Guard, as he was affectionately known to his host of friends, was born in Limerick, Ireland, in 1862. He would have been seventy years old on the twenty-ninth of this month. His father was a Methodist clergyman. Shortly after the son's birth, his parents went to South Africa, leaving him in the care of his grandmother, with whom he remained until he was about ten years old. Returning to Ireland, the entire family moved to this country, settling in San Francisco.

They stayed only a short time there and next moved to Baltimore, where the Rev. Mr. Guard was rector of the Mt. Vernon Place Methodist Church, one of the most prominent churches of that denomination in the city. Young Billy completed his education in the public schools and later went to Johns Hopkins University.

Worked on Important Newspapers

On his graduation, he joined the staff of the now defunct Baltimore *Herald*, and when the paper ceased publication, came to New York to work for James Gordon Bennett on the *New York Herald*. Not long after this, he joined the staff of the *Morning Telegraph*, where he innovated the Sunday picture section. His next newspaper position was as Sunday editor of the *New York Times*. During his tenure illustrated Sunday sections were begun.

In 1912, he became conductor of an orchestra in Cleveland, holding the position until 1916. He had also been a member of various chamber music organizations both here and abroad.

Vera Brady Shipman

CHICAGO, March 5.—Vera Brady Shipman, well-known Chicago newspaperwoman, publicity agent and former concert manager, died here suddenly last month. At the time of her death Mrs. Shipman was club editor of the *Chicago Evening Post*. She was at one time correspondent for MUSICAL AMERICA in Salina, Kan. Mrs. Shipman is survived by a daughter. A. G.

David S. Melamet

BALTIMORE, March 5.—David S. Melamet, composer, conductor and teacher, for many years the leader of numerous musical organizations, died at the home of his daughter, Mrs. Carl W. Schmidt, on March 3.

Mr. Melamet was born in Memel, Germany, in 1860, and showed talent at an early age. When only eight years old, he is said to have conducted an orchestra in his native town. He won a scholarship at the Berlin Conservatory in competition with a large number of applicants, and shortly after graduating, came to Baltimore.

In the late 'eighties, a body of Baltimore singers under Mr. Melamet's baton, won first prize at a national Sängerfest in Brooklyn, with his cantata "America." His cantata, "Columbus" was sung at the Chicago Exposition in 1893. About fifteen years ago, he organized and conducted the Baltimore Opera Society, which presented several operas every season, the prin-

Leaving the *Times*, he tried his luck for a time as a gold prospector, but when Oscar Hammerstein built the Manhattan Opera House, in 1906, and started his rival company to the Metropolitan, Mr. Guard became press agent for the organization. When Hammerstein sold out in 1910, Mr. Guard went to the Metropolitan in a similar capacity, remaining there until his death.

Mr. Guard always spent his summer vacation in Europe, usually dividing his time between Italy and France. In the latter country he always passed a couple of weeks with his former assistant, Georges Eyssautier, better known by his nickname of "Alphonse," on the latter's farm in the Camargue.

Wrote War Letters

During the first weeks of the World War, Mr. Guard was in France. He sent letters to various papers in this country, which were distinguished for the unusual accuracy of their information. The following year he acted as correspondent from Italy. In recognition of his services in the interests of Italian artists and other subjects of that country, he was decorated with the order of the Crown of Italy by the Italian government.

Mr. Guard married Helen Wetherby of Baltimore in that city in 1890. Mrs. Guard died on March 27, 1924, as the result of severe burns sustained when her dress caught fire.

With Mr. Guard at the time of his death were his niece, Mrs. Helen Barrows of Baltimore; a friend, Mrs. Edith Magee, and the nurse. His brother, Percy Guard, a member of the circulation department of the *New York Times*, died of pneumonia in the French Hospital the day after his brother.

Besides these members of his family, Mr. Guard is survived by two sisters, Mrs. Charlotte McAllister and Jessie Guard of Baltimore.

cipal roles being sung by local artists and others especially engaged. He also conducted the Musical Art Society.

Mr. Melamet was assisted in his work by his wife, who was an able singer and accompanist. She had been formerly the wife of Carl Faletten, at one time head of the piano department of the Peabody Conservatory. Mrs. Melamet died in 1926.

Surviving him, besides Mrs. Schmidt, are his daughter, Margaretta, soprano of the Prague Opera, one other daughter and three sons.

Jesse L. Woods

DETROIT, March 5.—Jesse L. Woods, president of the Philharmonic Concert Company and owner of Arcadia Ballroom, died suddenly on Feb. 29. He had been in poor health for some time and unable to go to his office more than two or three times since January.

Mr. Woods was born in California, July 11, 1878, and came to Detroit from San Francisco in 1912. He built the Arcadia Ballroom, where many prominent artists appeared, and was the promoter of Olympia, a sports arena. His concert activities extended throughout the State of Michigan and also to Cleveland, Toledo and other cities.

Mr. Woods is survived by his mother, who lives in California, his wife and one daughter.

H. W.

Sandor Radanovits

CHICAGO, March 5.—Sandor Radanovits, teacher of singing, died suddenly on Feb. 25. Mr. Radanovits was for many years associated with the Redpath Lyceum Bureau as production manager. He was recently on the faculty of the Chicago Conservatory of Music.

A. G.

LOS ANGELES TO OMIT OPERA SERIES

Autumn Season Abandoned This Year, But May Be Revived

LOS ANGELES, March 5.—The Los Angeles Grand Opera Company will not give a season next autumn, according to a recent announcement by David T. Babcock, president of the association which sponsors the performances.

The organization owns valuable scenic equipment, and during the last eight seasons has annually presented seasons of a fortnight's duration with a chorus of local singers and famous guest artists. The seasons were given jointly with those of the San Francisco Grand Opera Company, both companies being under the artistic direction of Gaetano Merola. It is expected that the San Francisco season will be given this year, as usual, and that the Los Angeles performances will be resumed in subsequent years.

The reason assigned for the cancellation of the local series was the difficulty in securing guarantors for the operas, especially in view of the general economic situation.

Novel "Silver Symphony" to Be Given at Hotel Astor for Emergency Relief

Plans for a "Silver Symphony," to be held in the Hotel Astor on March 22 for the benefit of the relief fund of the Musicians' Emergency Aid, were announced recently at a meeting of 700 club presidents and music chairmen of the Federation of Women's Clubs and the Federation of Music Clubs of the metropolitan district at the Town Hall. Walter Damrosch, chairman of the aid's organization, will conduct the program, which will include a pageant under the direction of Lucrezia Bori.

Josef Hofmann will give a benefit recital for the fund in Carnegie Hall on April 3.

At a luncheon of the committee, held on Feb. 25, at the St. Regis Hotel, the sum already raised was estimated at \$250,000. Among gifts reported were \$5,000 from the Juilliard School of Music, through Dr. John Erskine, in addition to \$15,000 previously contributed by the Juilliard Foundation. The campaign will be continued throughout the summer.

Clayton Johns

BOSTON, March 5.—Clayton Johns, composer and for many years a member of the faculty of the New England Conservatory, died here today as the result of a fall the previous Wednesday.

Mr. Johns was born in Newcastle, Del., Nov. 24, 1857. He first studied architecture in Philadelphia but later turned his attention to music and studied theory in Boston with J. K. Paine, and piano with Sherwood. In 1882, he went to Berlin, where he was with Kiel, Grabow, Raif and Rummel.

Since 1884, he had lived in Boston, teaching and composing. His works included several pieces for orchestra, violin, piano and songs of which he published more than 100. Among the most popular of his songs were "Where Blooms the Rose" and "I Love, and the World Is Mine!"

In the field of musicology, Mr. Johns had written "From Bach to Chopin" and "The Essentials of Pianoforte Playing." He also wrote incidental music for a fourteenth century mystery play.

"BOCCANEGRA" SUNG IN PHILADELPHIA

Operatic Fortnight Brings Wagner Works by Two Companies

PHILADELPHIA, March 5.—The last operatic fortnight in this city was divided between Wagner, Gounod and Verdi. The Metropolitan Opera Company gave its new production of "Simone Boccanegra" and also "Tannhäuser" on Feb. 23, and the Philadelphia Grand Opera Company presented "Lohengrin" on Feb. 18 and "Faust" on Feb. 25.

The Verdi work, so far as available records go, had its Philadelphia premiere. The sumptuous production was received with acclaim. Listeners noted some noble Verdian pages of the "Otello"-Falstaff period together with the mere melody of the composer's early works. Among the extensive cast, the work of Elisabeth Rethberg, Lawrence Tibbett, Giovanni Martinelli, Ezio Pinza and Claudio Frigerio was especially commended, together with Mr. Serafin's conducting *con amore*.

Marion as Lohengrin

The "Lohengrin" was the very finely staged production which the Philadelphia Grand restaged and reset last year.

There were familiar faces in the cast also, especially Chief Caupolican as a theatrically sinister Telramund and Cyrena Van Gordon as the vindictive Ortrud, one of her best roles. The hero was a new tenor, Paolo Marion, who made a good impression. Anne Roselle showed fresh versatility as Elsa. The sonorous-voiced Ivan Steschenko was Henry the Fowler. Nelson Eddy made much of the role of the Herald, and the others in the cast were Carol Deis, Agnes Davis, Virginia Kendrick, Ruth Carhart, Daniel Healy, Albert Mahler, Conrad Thibault, John Cosby and Bernice Dollarton. Fritz Reiner was, as always in Wagner, happy in his reading of the score.

"Tannhäuser" was sung by a cast including Gertrude Kappel as Elisabeth; Dorothee Manski as a particularly alluring Venus; Editha Fleischer, outstanding in the role of the Young Shepherd; Lauritz Melchior as a robust erring knight; Friedrich Schorr as an ever-kindly Wolfram, and other well-known Metropolitan singers in the numerous other parts. Mr. Bodanzky conducted energetically, so that the opera was over by 11:30, despite the extra time taken for the colorful scene in the Wartburg.

"Faust" with Ballet

Charlotte Boerner was a most appealing Marguerite in "Faust," and Dimitri Onofrei a very lyric protagonist. Ivan Steschenko's Mephisto was dramatically projected and admirably sung. The Valentine of Conrad Thibault, this young singer's most important assignment to date, was capitally conceived and well sung, and the Siebel of Irra Petina, also a step upward in importance of roles, was effective in characterization, and well sung. The Wagner of Abrasha Robofsky and the Marthe of Edwina Eustis fitted well into the ensemble. Sylvan Levin read the time-worn but unfaded score with skill. The Littlefield Ballet put on a very spectacular "show" in the Walpurgis Night revels, which are usually omitted from performances of this work.

Brahms Chamber Cycle Opened in New York



The Leonine Brahms at the Piano: From a Sketch by Bekkerath. The Chamber Music Works of the Composer Are Being Presented in Their Entirety by the Perolé String Quartet and Assisting Artists in New York in a Benefit Series for the Greenwich House Music School

Zimbalist in Recital

Efrem Zimbalist gave a Bach-Paganini program in the seventh of the faculty series of recitals at the Curtis Institute on Feb. 15. The Bach numbers were the Concerto No. 2 in E Major and the second Partita. Paganini was represented by the Concerto No. 1, in D Major; the Moto Perpetuo and Vogrich's arrangement of "Trois Morceaux Caractéristiques." It was a program requiring great virtuosity and fine musicianship, both of which Mr. Zimbalist contributed amply.

The Matinee Musical Club gave for its Feb. 16 program in the Bellevue, a program dedicated to the Washington Bicentennial. It took the form of a "Musical in the Home of Betsy Ross," and the various pieces of early American vocal and instrumental music were appropriately embodied. The program was well presented.

The Philadelphia Music Club took "Colonial Days" as the subject of its Feb. 23 meeting at the Bellevue. A series of tableaux depicting famous episodes in the life of Washington were timely and colorful. The program also included Ethelbert Nevin's song cycle "Captive Memories," enlisting the cooperation of some of the best talent in the organization.

W. R. MURPHY

PHILADELPHIA, March 5.—The Bicentennial of Washington's birth was marked at the Overbrook Presbyterian Church in this city with music selected from early American sources by Earl Beatty organist.

THE Perolé String Quartet, a comparatively recent entrant into the chamber music field, has announced a truly monumental series of concerts, now being given in the Dalton School Auditorium, for the benefit of the Greenwich House Music School, at which the entire list of Brahms's chamber music works is to be performed. Two of the scheduled concerts have already taken place, one on Feb. 28 and the other on March 6, and performances have so far been given of the C Minor String Quartet, the Clarinet Sonata in F Minor, the Piano Quintet, Op. 34, the Piano Trio in C Major, the Violin Sonata in D Minor and the F Major Viola Quintet, Op. 88.

These concerts, which are given on Sunday evenings, enlist the services of several assisting artists, among them Nella Miller-Kahn, pianist, Bruno Jaenicke, horn, Lilla Kallman, viola, Milton Prinz, cello, and Simeon Bellison, clarinet.

The proceeds of the entire series are to go to the Greenwich House Music School. Donors for the series include Mrs. John B. Casserly, Mr. and Mrs. Arthur M. Hess, Mr. and Mrs. Edgar Leventritt, Olivia Leventritt, Mrs. Morris Loeb, Mr. and Mrs. Lionello Perera, and Olga Samaroff Stokowski.

Works of Composer's Maturity

The opportunity of hearing Brahms's entire output in the chamber music field is one to be welcomed by students and serious music-lovers. His chamber works date almost entirely from the most fertile and mature period of his creative activity, the same period in

which he produced his four symphonies. It is particularly interesting that the works for combinations including wind instruments are nearly all in the master's most seasoned style, whereas the majority of such works by Beethoven and Mozart are experimental in character and written early in the careers of their composers.

The ensemble works of Brahms involving the clarinet, for example—the quintet and the two sonatas for clarinet and piano—are among the very last works that he wrote, and are consequently entitled to consideration along with the finest. The String Sextets in B Flat Major and G Major, although among the earlier works, should be hailed with interest because of the relative infrequency with which they are performed.

Series Given as Benefit

The Perolé Quartet is in its second season before the New York public. It is a wide-awake organization of youthful artists, which has been heard in distinguished performances of the classical repertoire, and is continuously alive to the activity of contemporary composers in this field. A complete Brahms series is an exacting feat for any quartet, and the performance of these works for the financial benefit of one of New York's outstanding educational institutions deserves especial commendation.

The group, which consists of Joseph Coleman and Max Hollander, violins; Lillian Fuchs, viola, and Julian Kahn, cello, has been heard frequently over the radio during the present season, broadcasting from station WOR.